

# Vogue

INCORPORATING VANITY FAIR



NEW FASHIONS

FABRICS

FACES

FEBRUARY 15, 1937

PRICE 35 CENTS

V O © THE CONDE NAST PUBLICATIONS, INC.



*Lastingly Beautiful*

because they're Camel Hair by *Stroock*



This Spring you'll find  
Stroock Camel Hair in  
two weights and in odd,  
mellow colors that only  
Stroock quality can achieve.

Above is a two-piece suit  
in the new and lighter  
Angora Camel Hair—worn  
with a box coat of *Cloud-  
rift*—at right, below, is  
another two-piece suit in  
Angora Camel Hair..a fab-  
ric that feels so soft yet  
wears and tailors divinely.

Centered, you have the fash-  
ion story in coats of *Cloud-  
rift*—a camel hair fabric  
whose rare beauty has  
earned its way into fash-  
ionable wardrobes every-  
where. You'll find these  
fashions at your favorite  
shop—or write directly  
to the sole makers . . .

GROSSMAN & SPIEGEL, Inc., 512 7th Ave., N. Y. C.



ARTHUR O'NEILL



**Caballero.** Mexican conquest in black wool. Bolero suit with skirt narrow as a grandee's trousers. Meticulous shirt hand-tucked of sheerest handkerchief linen. Vibrantly girdled with red wool jersey. Black and navy. 12 to 20. 155.00

MISSSES' DRESSES, SIXTH FLOOR

Great rolling felt sombrero slashed with a red bandeau, 17.50 MAIN FLOOR

**BONWIT  
TELLER**

FIFTH AVE. AT FIFTY-SIXTH ST.







KNOW THE PEDIGREE OF THE SILVER FOX YOU BUY.  
This medallion is sealed to the nose of every genuine Fromm-Pedigreed Fox. To receive the free pedigree of the silver fox you purchase, mail the medallion to Fromm.



**FROMM** *Bright with Silver* **PEDIGREED FOXES**

The FROMM Silver Fox sums up Fashion's creed for Spring, 1937—distinction...rare beauty...flattery. Throw a scarf of FROMM Twin Silver Foxes across the shoulders of your suit...silver foxes *bright-with-silver* produced through twenty-eight generations of scientific breeding. The medallion attached to every FROMM pelt gives you its pedigree.

COURTESY I. MAGNIN & CO. • CALIFORNIA • SEATTLE



I. MAGNIN & CO.  
CALIFORNIA — SEATTLE



This svelte gown is only to be seen on  
the West Coast at I. Magnin & Co. shops.  
Created by *Hattie Carnegie*



# "Flight" by La Valle \*

CUSTOM BOTTIER, NEW YORK



"FLIGHT" HAS THE SWIFT, DELICATE LINES THAT CHARACTERIZE

ALL FASHIONS FOR SPRING—THE DISTINGUISHED PROPORTIONS ASSOCIATED

WITH CUSTOM BOOTMAKING AND TYPICAL OF LA VALLE CRAFTSMANSHIP.

LA VALLE SHOES ARE HAND MADE AND HAND STITCHED. THEY ARE BUILT

ON LASTS RECOGNIZED AS THE FINEST FITTING IN THE ENTIRE COUNTRY.

\*Maker of famous Fenton Last

Footwear for Saks Fifth Avenue





*that ayres look-*



*L. S. Ayres & Co.*  
INDIANAPOLIS





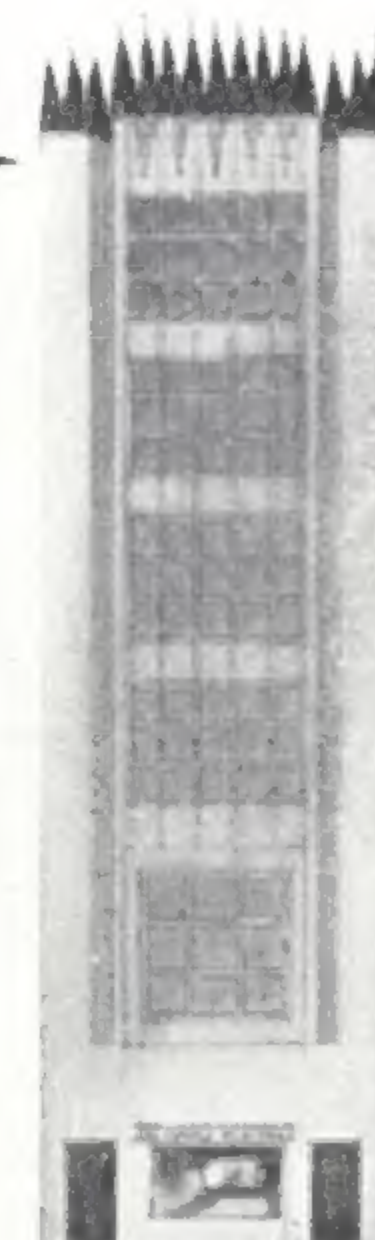
## Portrait of a Lady

IN HER

DUBARRY SALON AT HOME

No picture of a lovely-thought-busy lady is ever complete without DuBarry Beauty Preparations! And the busier she is, the lovelier she can be. For these accessories to beauty are fast workers, *taking* very little time and *giving* a great deal of radiance in return. At this time of year especially, with steam heat inside and the elements outside taking their alternate toll, your skin needs more faithful care than ever. Be sure, then, that your DuBarry Salon-at-home is equipped with those preparations which are essential to loveliness. DuBarry Beauty Preparations are at better cosmetic counters.

• For that extra lubrication so important this time of year to all types of skins and particularly a dry skin, follow this regime: Treat the skin daily with a generous amount of DuBarry Special Skin Cream, blended with DuBarry Moulding Oil. As a make-up base, use DuBarry Milk of Cucumber... a foundation which keeps the skin moist beneath your powder... especially beneficial in winter.



### GET WINTERSET AT OUR SALON...

Face the face situation before you leave for your holiday! Our face treatments will condition your skin against northern or southern exposure, and send you away looking your loveliest. If Florida is your destination, continue your DuBarry treatments at Victor's salon in Miami; or at the Roney Plaza in Miami Beach, or at the Miami-Biltmore in Coral Gables. To stayers-in-town we offer a consolation prize: a head-to-toe treatment to make you look and feel like a million dollars! For an appointment telephone PLaza 3-6930 and say when!

RICHARD HUDNUT *DuBarry* SALON  
693 FIFTH AVENUE • NEW YORK

*DuBarry beauty preparations*  
by RICHARD HUDNUT

NEW YORK • PARIS • LONDON • TORONTO • BUENOS AIRES • VIENNA • MEXICO CITY • HAVANA • BUDAPEST • CAPETOWN • SHANGHAI • SYDNEY



# VITALITY Presents

**FOOTWEAR FORECASTS / ON PARADE**

*for Spring*

In colors to complement your ensemble, in types to meet the occasion correctly, and in materials preferred for smartness—black for “high fashion” with beige costumes—gray, so demure with rust—blue effective with wine colors—brown the affinity of green . . . all invite you to walk with Vitality in the Charmed Circle of smartness, fit, vitality and economy.

*Extremely complete range of widths and sizes*

**VITALITY SHOE CO. • ST. LOUIS**

*Division of International Shoe Co.*

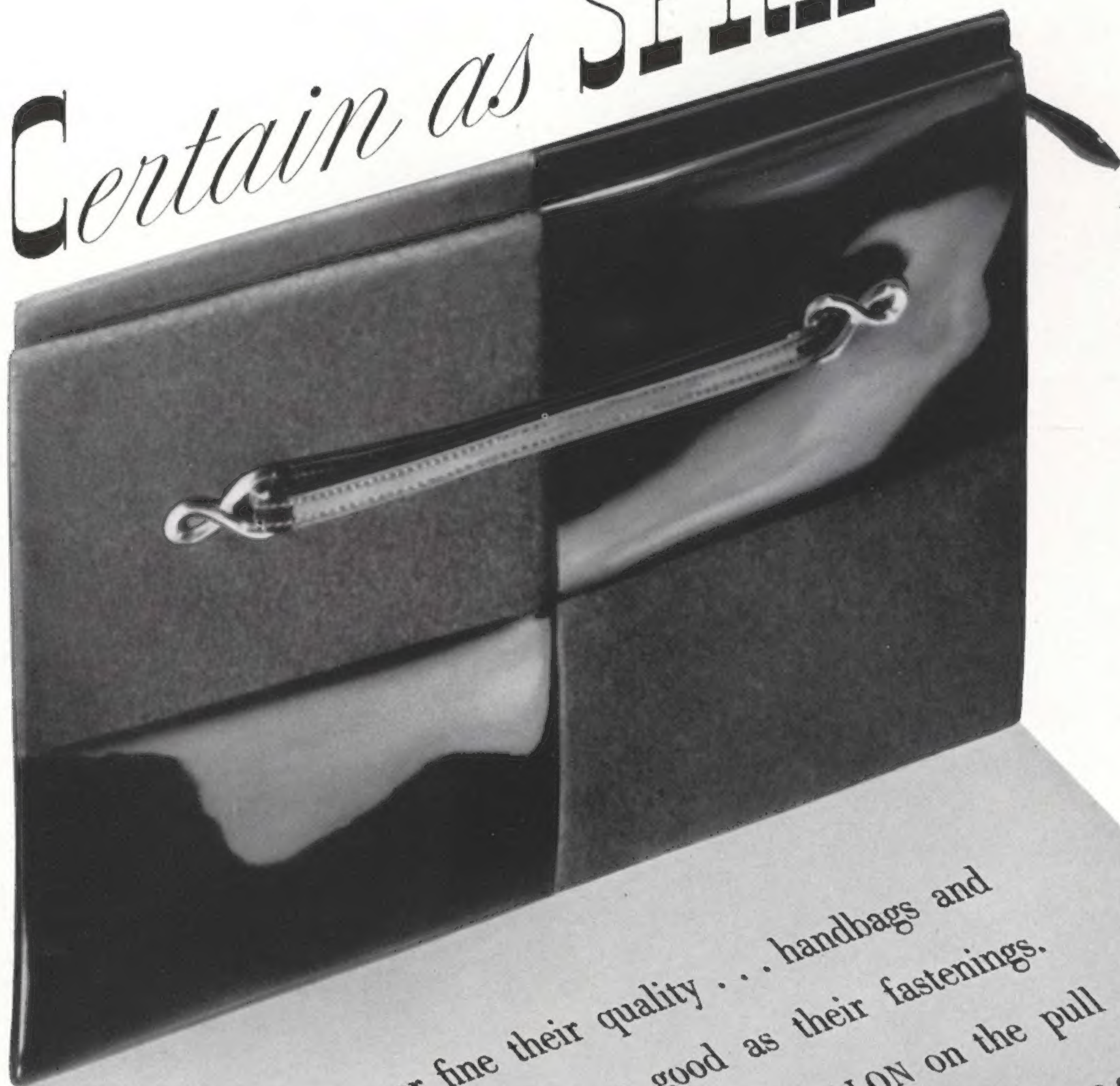
*Shoes featured:*  
*Dolores (brown fabric)*  
*Sonia (blue kid)*  
*Isobel (gray suede)*  
*Natasha (black fabric)*

WALK WITH  
**VITALITY**





# Certain as SPRING



*Your favorite handbag  
will be closed with the  
Talon slide fastener*



This one in bold checks of gabardine and patent leather has the practical convenience of the Talon fastener—the only slide fastener with the top lock that assures complete security.

**H**owever fine their quality . . . handbags and gloves are only as good as their fastenings. Always look for the name TALON on the pull tab of the slide fastener. It is your assurance of a fastener designed especially

for accessory use . . . one that will operate perfectly far be-

yond the life of your handbag and gloves. Hookless Fastener Company, Meadville, Pa.

*Your new gloves will  
use the Talon fastener  
for snugger fit*

The Talon slide fastener application that makes possible the new trimness of fit at the wrists is illustrated in this pair of English chamois street gloves.





MASQUE

Significant in Spring fashion picture. New spot-proof fabric. High front. Variety of colors.

# Spring Prevue

FEATURING

A QUARTET OF GAY NEW

## Naturalizers

Gloriously in tune with what Fashion dictates for 1937, the four shoes pictured here are but a prelude to the gay style-symphony that Naturalizer presents this Spring. The most desired fabrics . . . the newest colors and patterns . . . the favorite lasts are found in Naturalizers. In Stock now — to meet the early Spring demand. Write for booklet. Blue Ribbon Shoemakers, St. Louis.

MOST STYLES \$6<sup>75</sup> SLIGHTLY HIGHER, DENVER WEST



ZELDA

REBEL

VALDINA



DON'T SPEND YOUR LIFE

*Two feet*

WEAR

## Naturalizers

*from happiness*



# Smooth Action

To give you new joy in walking, you'll find that Heel Latch Shoes —

Secure the heel from slipping

Support the arch restfully

Correctly flex and exercise the metatarsals



These smart shoes take style as a matter of course. In fact, they are smart in more than appearance—they carry their smartness into the method of their construction—you *feel* the difference in the first few steps you take.

- the blissful security of a snug heel grip
- the bracing support of a firm never-sag arch
- the supple flexibility that results from correct exercise of the metatarsal arches

And for a joyful climax—a "budget price" of only **\$5.00**

## Heel Latch

A STAR BRAND SHOE

ROBERTS, JOHNSON & RAND SHOE CO. • ST. LOUIS, MO.





COMMUTER

# Bagatelle Hats

INTRODUCE  
THE COSMOPOLITES

FLEETWOOD

Equally new and smart in South or North  
Superb felts, in pastel, bright and dark shades  
Bagatelle Hats—Fifth Avenue—Exclusive agencies in all cities

TAMIAMI



Bagatelle Hats give you the exact fit of men's headsizes



# Slip Ahoy!

Style begins when your slip comes in. For cruise, sport, or dress wear, slips must be sleek and dashing — a perfect complement to the dramatic new things you'll wear.



A. One woman tells another. Because it has a molded curved top, because it's sleek and smooth, because it's a really swell slip. Three lengths.



B. It hugs your waistline and glides over your hips. With four gores, cut so it won't twist or ride.



C. The evening slip that is definitely designed for its superb fit.

## Bra-see

D. Here's a grand bandeau slip that will pick you up. Zipper closing.

## The Cruis-er

E. An ideal sport slip. Wrap-around to assure perfect freedom in action.

You can be sure that the tradition of quality which you expect from a Patricia Slip will give you luxury, superb fit, and exceptional wearability.

PRICED AT TWO AND THREE DOLLARS  
AT BETTER STORES EVERYWHERE





# Three Smart Girls

## and Three SMART SHOES



... right from the pages of fashion they come! • An interesting pump of Gabardine, with feather stitching and three pill buttons ... brown, navy or gray. • A sandalized oxford of Gabardine, with Patent and Lizard stripping ... a "peeking" toe ... black, Titian tan, gray, navy or multi-color. • A provocative ankle-strap sandal of Doeskin in black or multi-color. • Three of the many fascinating styles, to take you anywhere in perfect taste this Spring!

WOHL SHOE COMPANY

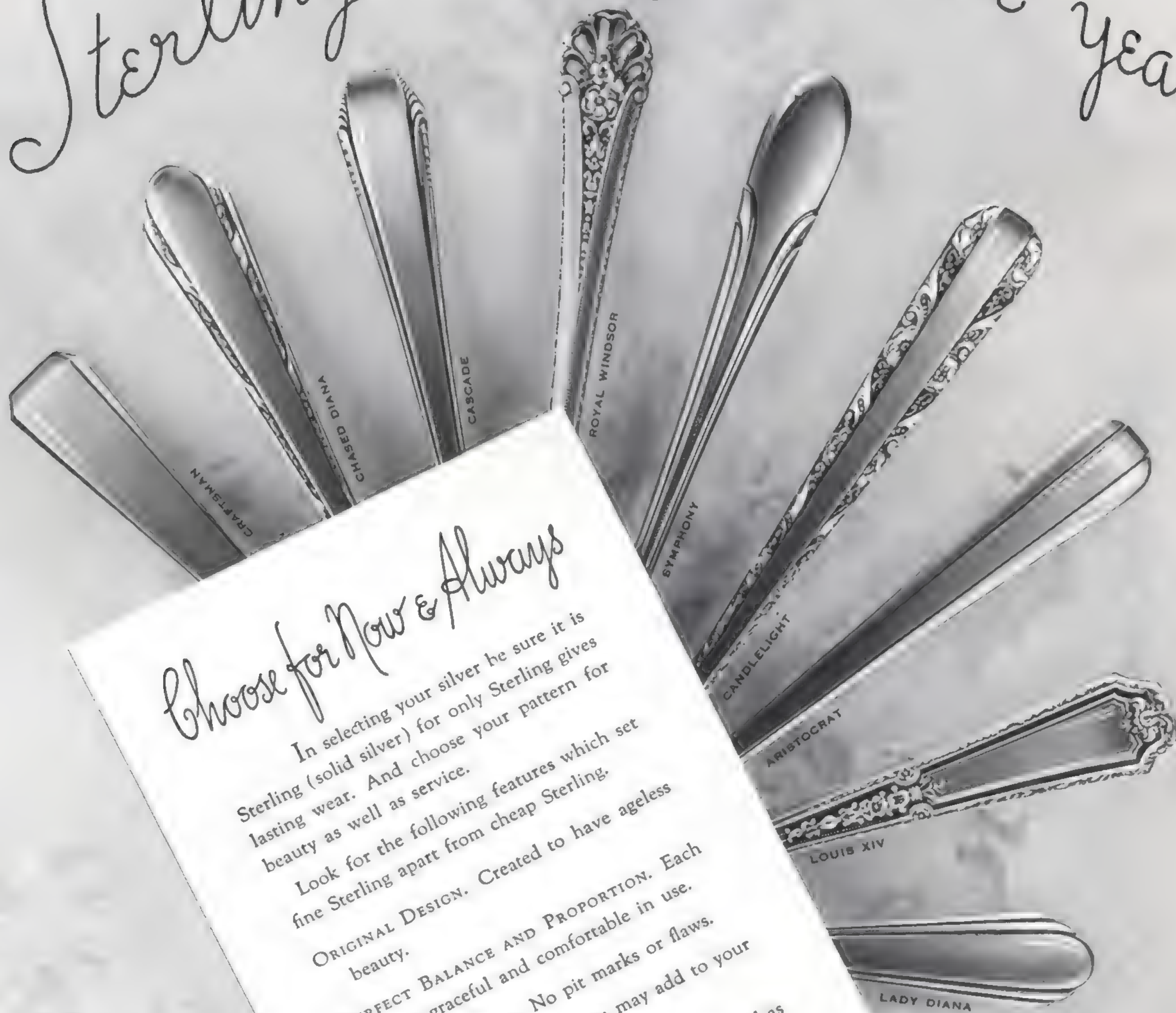
SAINT LOUIS, MISSOURI

*Jacqueline*  
**SHOES**  
designed by WOHL

\$6 to \$7.50



# Sterling Beauty thru the years



## Choose for Now & Always

In selecting your silver be sure it is Sterling (solid silver) for only Sterling gives lasting wear. And choose your pattern for beauty as well as service.

Look for the following features which set fine Sterling apart from cheap Sterling.

ORIGINAL DESIGN. Created to have ageless beauty.

PERFECT BALANCE AND PROPORTION. Each piece graceful and comfortable in use.

FLAWLESS FINISH. No pit marks or flaws.

OPEN STOCK. So that you may add to your set whenever you wish.

You will find that every TOWLE design has all these characteristics of fine Sterling — at very moderate prices.



Write for pictures and prices of all Towle patterns with chart of engraving suggestions.

BOOK FOR BRIDES—"How to Plan Your Wedding and Your Silver."

TOWLE SILVERSMITHS — Dept. K-2 — Newburyport, Mass.

Please send free folders on \_\_\_\_\_ patterns.

I enclose 10c for new book.

Name and Address \_\_\_\_\_

Makers of Sterling only  
with craft traditions  
**Towle**  
Since 1690



## MISSES' FEBRUARY FASHIONS

## Silhouettes of 1937

are sleeker, closer-fitting  
with TALON fasteners

REG. U. S. PAT. OFF.



■ Lighthearted dress for tea or cocktails. It's of a panel print in floral figure with new removable bolero, deep unpressed pleats in skirt, and slim waist smooth all around because of the Talon fastener in the placket.



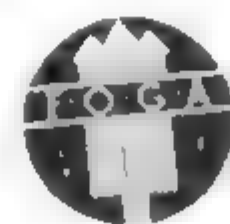
■ A flare of sophistication is found in the printed gored skirt... high pockets... and deeply fringed sash which ties over waist and hips kept trimly smooth by the concealed Talon slide fastener in the placket.



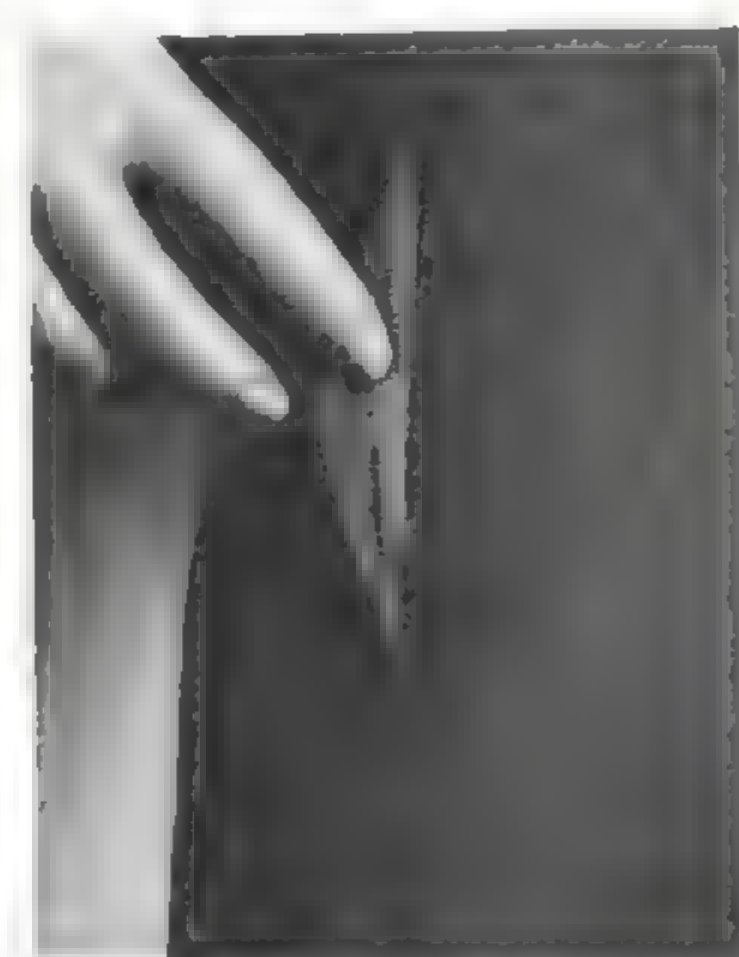
■ An unusual printed crepe with huge chrysanthemum steps into important daytime occasions. The plain blouse picks up the bright color of the flower. The Talon placket fastener remains smooth and invisible.



■ Expertly tailored in polka-dotted alpaca, this youthful jacket suit adds distinction in accents of velvet and a frilly blouse. A concealed Talon slide fastener in the placket secures the trim hipline of the skirt.



All dresses on this page are creations registered with the Fashion Originators Guild... sizes 12 to 20 at leading stores everywhere.



Talon fastener, properly applied, is invisible when closed.

Slide fastener in placket makes dress fit snugger all around... keeps it trim as a sewn seam on both sides

TODAY the smart frock is closed at the placket with the Talon slide fastener so concealed that both sides of the frock look alike.

Today foremost designers are using the Talon fastener in the side placket *because of its importance to fashion*. Dresses this spring are close-fitting all around... the hipline must be smoothness itself. Only with the Talon slide fastener can you achieve these effects to perfection!

Hookless Fastener Co., Meadville, Pa., New York, Boston, Philadelphia, Chicago, Los Angeles, San Francisco, Seattle, Portland.

\* \* \*

Address all inquiries to Hookless Fastener Company, 71 West 35th Street, New York.



*“Superior* **IN STYLE . . .** *Superlative* **IN FIT”**

**Gay and gallant in gabardine . . . smooth and smart**

**in kid**

**. . . behold the new fashion trend in**

**footwear in these special**

**Dorothy Dodd**

**models . . .**

**lithe and lovely in line**

**. . . fine and**

**feminine in color . . . serene and supreme**

**in fit.**

*Dorothy Dodd*  
REG. U.S. PAT. OFF.

**FAULTLESS FITTING FOOTWEAR**

**DOROTHY DODD SHOE COMPANY, ST. LOUIS • Division of International Shoe Company**





**ÀZURE SKIES,** turquoise seas, golden sunshine . . . and

half the colors of the rainbow going down the gangplank to meet the other half on the dock! Colorful as a Bermuda arrival are the new soft shades of Hockanum Woolens for Spring! Coats, suits and dresses made of these beautiful fabrics . . . for Southern resorts or immediate wear at home . . . are now being featured by good shops all over the country.

Hockanum Mills, Rockville, Conn. Founded 1809: Division of M. T. Stevens & Sons Company,  
North Andover, Mass. J. P. Stevens & Co., Inc., Selling Agents, 261 Fifth Avenue, New York.

**H O C K A N U M**  
*Woolens*





Also in Black  
with Black Patent  
Grey with  
Grey Tweed Calf  
Beige with Tan Calf  
White with  
White Alligator



Whirl into the gay,  
colorful steps of



The gladdest, smartest casual shoe of this season. Designed in the rollicking peasant spirit . . . but with an aristocratic air. See the pert, squared tongue, squared toe and heel, the bold lacing up the high front.

We give you . . . THE MAZURKA . . . in smooth, rugged Bucko and wide color choice. You'll enjoy 'your footprint in leather' in this, as in every other Collegebred Model. Collegebred Shoes at \$7.85 and up. E. P. Reed & Company, Rochester, N. Y. Collegebred Style Studio, 47 West 34th Street, New York.

**COLLEGBRED**

CREATED  BY REED





## women have a new technique of youthfulness

*illustrating*

The Thrill Girdleiere

*one of the many*

**Formfit**

FOUNDATIONS

*made with*

**Lastex**  
REG. U. S. PAT. OFF.



One sees more shapely silhouettes everywhere and constantly more of them. Yes, women have definitely better figures today. They swing through the brisk routine of active modern life with a charm and poise their mothers never knew. Whether in their slender teens or fashionable forties and over, most of these women have one thing in common. They rely on foundations made with "Lastex" to give these smooth, slim lines combined with this easy-breathing comfort. They know its magic to make any woven or knitted fabric stretch to suit the feminine curve and to please the masculine eye. They know that any foundation made with "Lastex" is a better value than the same foundation made without it. They look for the "Lastex" label on foundations as they look for the carat mark on gold. They realize that *only* fabrics made with "Lastex" are fine and strong and supple and durable and washable enough to produce these luxurious garments. Such as this Thrill Girdleiere by Formfit, with its ingeniously designed brassiere top, its sculptured loveliness at waist and hip and thigh. You will find this and other "Lastex" foundations by Formfit and by other leading makers at the smarter shops and stores everywhere. Look for the "Lastex" label on the garment. "Lastex," 1790 Broadway, New York City.

THE MIRACLE YARN THAT MAKES THINGS FIT

An elastic yarn manufactured exclusively by United States Rubber Products, Inc.



# "My Mollendo Coat"

... it's a phrase the smartest women will be using with pride. For Mollendo is a fabric among fabrics. Soft, smart, and revealing a world of luxury, it combines the rare underdown of the South American Auchenia group of animals with selected wools. Stroock has woven it exclusively for House of Swansdown Fashions as you see them here. For dressier occasions you'll love the new fitted swagger at left below. If you want a year 'round standby, you'll welcome the raglan at right. For a young and care-free topper, may we suggest the three-quarter coat, second left; and for flattering distinction, the lynx-trimmed box type worn with black. You'll find all these coats and many others in Stroock Mollendo Cloth at your favorite store. If not, write directly to

**THE HOUSE OF SWANSDOWN**  
 (Morris W. Haft & Bros., Inc.)  
 500 Seventh Avenue, New York City





# FOR TEA-TIME AND FOR TEE-TIME TOO!



## SNIA•fiocco\* in *Challitwill*



For lazy lounging or strenuous sports, a girl looks her best in Challitwill — a Cohama fabric made of SNIA•fiocco, the fibre for finer fabrics. These wearable frocks will win your heart...look at all three and you'll buy them all! In Challis red, copen, cherry, aqua, navy and brown...colors delightful and prints delovely! At your favorite store, and the price is . . . . . **6<sup>50</sup>**

Franklin Simon & Co. New York	Marshall Field & Co. . Chicago, Ill.	J. L. Hudson Co. . Detroit, Mich.	G. Fox & Co. . Hartford, Conn.
Joseph Horne Co. Pittsburgh, Pa.	B. F. Dewees Co. . Philadelphia, Pa.	Flint & Kent . . Buffalo, N. Y.	Hochschild Kohn Co. Baltimore, Md.
E. T. Slattery & Co. Boston, Mass.	Flah & Co. . . Syracuse, N. Y.	Hahne & Co. . . Newark, N. J.	M. Brooks Inc. Washington, D. C.
The Halle Bros. Co. Cleveland, O.	Stix, Baer & Fuller Co. St. Louis Mo.	Cherry & Webb Stores New England	The Neusteter Co. . Denver, Col.

For names of stores in other cities, write to R. Kolodney & Co., Inc., Hartford, Conn., N. Y. Office, 1410 Broadway.

\*Reg. U. S. Pat. Off. SNIA•fiocco is made by Snia Viscosa, world's largest producer of spun rayon staple fibre.





Fashioned Over New Dimensional Equalizer Lasts



# NATURAL BEAUTY

## Through

# Natural Poise

### PERFECT ARCH SHOES

\$5

Slightly Higher  
West of Rockies

POISE . . . that elusive charm coveted by all women . . . has been captured in shoes that reveal to the world a breath-taking beauty . . . to you, the secret of walking with perfect ease!

NATURAL POISE ARCH SHOES are designed over new dimensional equalizer lasts, that create perfect arch contour . . . exact dimensions that make each shoe cradle the foot with gentle firmness . . . distributing your weight equally so that you walk with graceful body balance. Yet no comfort devices are visible to mar their beauty inside or out!

Women everywhere are acclaiming these lovely shoes . . . for they give you a zestful happy stride . . . your figure a lithesome young beauty . . . *natural poise* . . . the well-spring of every woman's allure!

See stunning Spring Natural Poise Shoes (AAAA to E) at your dealer's today . . . or write for a style booklet to Dept. V-1.

WOHL SHOE COMPANY

SAINT LOUIS





*Carolyn's*  
Reg.

MEXICANA TROUP OF

BOLERO FROCKS IN RIBERTA SHEER

woven of Celanese\* . . . . . \$19.95



HATS BY MARION VALLI

**B**OLEROS come over the Rio Grande. Carolyn brings them straight to you in frocks of Riberta—a new Romaine sheer containing Celanese\* yarn. Eye-openers, every one, with eye-filling details. For instance: braced-up shoulders, Aztec stripes, splashes of Mexican poppies, waistlines slim as a matador's, hems swinging outward in the rhythms of a tango. Don't wait for the whole world to be wearing them. *Get into boleros now.*

Reg. U. S. Pat. Off.



# Carolyn's

**Bolero Frocks  
of Riberta Sheer  
woven of Celanese\***

are sold exclusively in  
NEW YORK by ARNOLD CONSTABLE  
in PHILADELPHIA by GIMBEL'S

Allentown, Pa. . . . . H. Leh  
Atlanta, Ga. . . . . Rich's  
Atlantic City, N. J. . . . . M. E. Blatt  
Augusta, Ga. . . . . Saxon-Cullum  
Austin, Tex. . . . . E. M. Scarbrough & Sons  
Baltimore, Md. . . . . Schleisner Co.  
Baton Rouge, La. . . . . Dalton Co.  
Birmingham, Ala. . . . . Burger-Phillips  
Bloomington, Ill. . . . . W. H. Roland  
Boise, Idaho . . . . . The Mode, Ltd.  
Brunswick, Ga. . . . . Guarantee Shop  
Burlington, Vt. . . . .  
Abernethy, Clarkson, Wright  
Charleston, W. Va. . . . . The Diamond  
Charlotte, N. C. . . . . Purcell's  
Clarksdale, Miss. . . . . Powers & Co.  
Colorado Spgs., Col. . . . . Kaufman Co., Inc.  
Columbus, Ohio . . . . . The Fashion Co.  
Columbia, S. C. . . . . Kohn's  
Dallas, Texas . . . . . A. Harris & Co.  
Danville, Ill. . . . . Meis Bros., Inc.  
Danville, Va. . . . . L. Herman  
Denver, Colo. . . . . Denver D. G. Co.  
Easton, Pa. . . . . William Laubach & Sons  
Elgin, Ill. . . . . Joseph Spiess Co.  
Elmira, N. Y. . . . . Rosenbaum's  
El Paso, Texas . . . . . Popular D. G. Co.  
Enid Okla. . . . . The Kaufman Store  
Evansville, Ind. . . . . De Jong's, Inc.  
Fort Worth, Texas . . . . . Monnig's  
Great Falls, Mont. . . . . Paris Dry Goods  
Greenville, S. C. . . . . Meyers Arnold  
Gulfport, Miss. . . . . Geo. E. Northrop Co.  
Hamilton, Ohio Robinson-Schwenn Store  
Hartford, Conn. . . . . Siegel's Shop  
Hazleton, Pa. . . . . Hyman's  
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Hilo, Hawaii . . . . . E. N. Holmes  
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Jamestown, N. Y. . . . . Abrahamson-Bigelow  
Johnson City, Tenn. . . . . King's, Inc.  
Knoxville, Tenn. . . . . S. H. George & Sons  
Lafayette, Ind. . . . . Loeb & Hene Co.  
Lansing, Mich. . . . . J. W. Knapp Co.  
Lexington, Ky. . . . . B. B. Smith  
Lima, Ohio . . . . . R. T. Gregg Co.  
Little Rock, Ark. . . . . Pfeifer Bros.  
Los Angeles, Calif. . . . . Broadway Dept. Store  
Marietta, Ohio . . . . . Otto Bros.  
Martinsburg, W. Va. . . . . M. Cohen & Son  
Mt. Vernon, Ohio . . . . . J. S. Ringwalt  
New Kensington, Pa. . . . . Silverman's  
New Orleans, La. . . . . Maison Maurice  
Oklahoma City, Okla. . . . . John A. Brown Co.  
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Portland, Me. . . . . Porteous Mitchell & Braun  
Portland, Ore. . . . . Lipman, Wolfe & Co.  
Portsmouth, Ohio . . . . . Marting Bros. Co.  
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Sacramento, Calif. . . . . Hale Bros.  
Salisbury, N. C. . . . . Purcell's  
Salt Lake City, Utah . . . . . Auerbach Co.  
San Francisco . . . . . Hale Bros.  
San Jose, Calif. . . . . Hale Bros.  
Savannah, Ga. . . . . Leopold Adler  
Scranton, Pa. . . . . Cleland Simpson Co.  
Seattle, Wash. . . . . Best's Apparel, Inc.  
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Springfield, Ill. . . . . Roland's  
Springfield, Mass. . . . . Forbes & Wallace  
Springfield, Ohio . . . . . The Ed Wren Store  
Terre Haute, Ind. . . . . Meis Bros.  
Topeka, Kansas . . . . . The Crosby Bros. Co.  
Trenton, N. J. . . . . Yard's Store  
Tulsa, Okla. . . . . Brown-Dunkin Co.  
Uniontown, Pa. . . . . Wright-Metzler Co.  
Utica, N. Y. . . . . D. Price & Co.  
Washington, D. C. . . . . The Hecht Co.  
Washington, Pa. . . . . Caldwell's  
Waterbury, Conn. . . . . Worth's  
Wichita, Kan. . . . . The Rorabaugh D. G. Co.  
Wilkes-Barre, Pa. . . . . Fowler, Dick & Walker  
Williamsport, Pa. . . . . Brozmann  
Wilmington, Del. . . . . Kennard Pyle Co.  
York, Pa. . . . . P. Wiest's Sons  
For the name of the store in your city that sells  
them, write National Modes, 130 W. 31st St., N. Y. C.

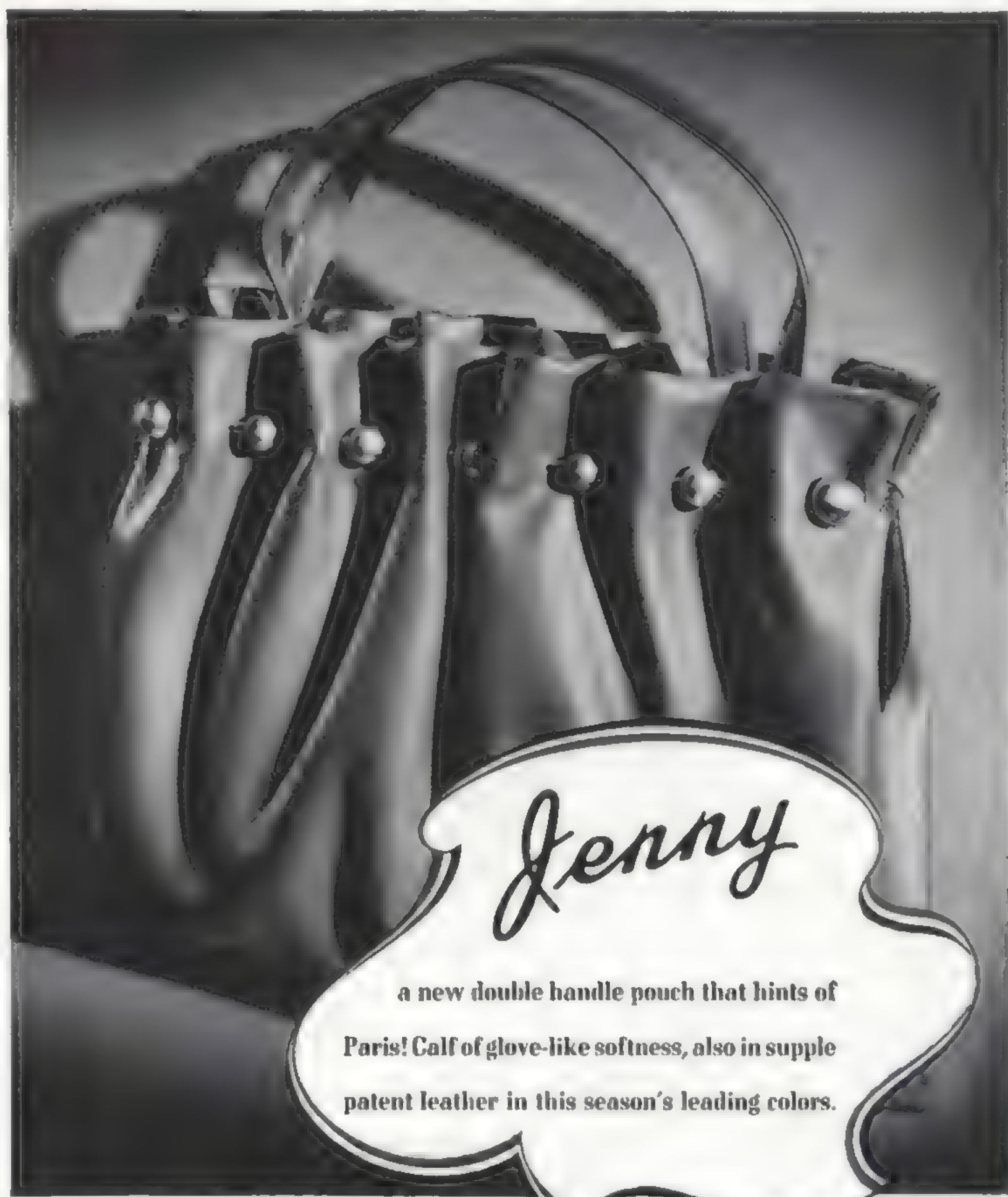


4 STAR MOCHA

★ Certainly gloves will be smooth for Spring . . . Made from  
supple 4-Star\* Mocha, since there is nothing smoother in the  
way of leather . . . Crown gold, king purple, regal blue, royal  
red and "off colors" to wear with black now and Spring shades  
later . . . The same styles in Kidtext\* Suede are also avail-  
able at better stores throughout the country. (\*REG. APP. FOR)

## IRELAND Brothers GLOVES

NEW YORK • CHICAGO • JOHNSTOWN • GRENOBLE



a new double handle pouch that hints of  
Paris! Calf of glove-like softness, also in supple  
patent leather in this season's leading colors.

The name *Jenny* in your handbag means authentic style leadership

# Croxley

**"RENDEZVOUS"  
IN THREE NEW VERSIONS**



Rendezvous 1 (top)  
Felt \$10; Toyo and Baku \$12.75  
Rendezvous 2 (center)  
Felt \$10; Toyo \$12.75; Baku \$15  
Rendezvous 3 (bottom) In Felt \$10

## HATS BY Croxley

Fifth Avenue, New York  
HENRY MORGAN & CO., LTD.  
MONTREAL, CANADA



# Party lines...

SMOOTH AS  
YOUR PET  
DANCE TEAM  
IN A *Spiroflex*  
BY CARTER

Don't let a reverse curve spoil your party line! In action or out, the firm light touch of a Spiroflex will make your hips, bosom and derriere take on lines you never thought possible. That spare tire at your waistline vanishes to nothing. And what it does to your diaphragm is nothing short of magic! (Main illustration, F-18 Spiroflex, sizes 32 to 38, \$5.)

There are other Carter's, of course, for all types of slim figures. A few have bones, most have not. None have seams. All are "Lastex" and washable; pre-shrunk, in fact. They've one trait in common, to give *lift* to your figure, but to do it so subtly that the world at large, and you in particular, will never, never know it. Expensive? No, No! \$1.00 to \$7.50.

TEENS FIVE PANTIE, P-55  
regulation length, soft fabric crotch,  
garter eyelets, sizes 24 to 32, \$2.50.  
B-3 BANJO BANDEAU, youthfully  
rounded, even sizes 32 to 38, \$1.50.

SPIROMODE GIR-  
DLE, G-5 lightly boned;  
even sizes 24 to 32, \$3.50.  
B-19 BANJO BANDEAU,  
even sizes, 32 to 38, \$1.

DANCE POSES BY MAURICE AND CORDOBA



Carter's FOUNDATIONS  
*Pre-shrunk*



ENNA JETTICK

# Gabardine

THE FIRST CHOICE FOR SPRING

As soon as you see these Enna Jettick Gabardines, you'll know what you want for your first Spring shoes! At once you'll find the perfect mate for your smart new-season costume. A clean-cut strap for a tailored suit . . . an oxford ashine with patent leather, or a dainty bow pump to set off a dressier outfit. All as fresh-as-the-minute and just right in color as they are in style. And so comfortable that you can count on them for perfect ease from the very first day. For master craftsmen hand-flex every pair to remove new-shoe stiffness.

*America's Smartest Walking Shoes Go Places Comfortably*

\$5 AND \$6

SIZES 3½ TO 9  
WIDTHS AAA TO C



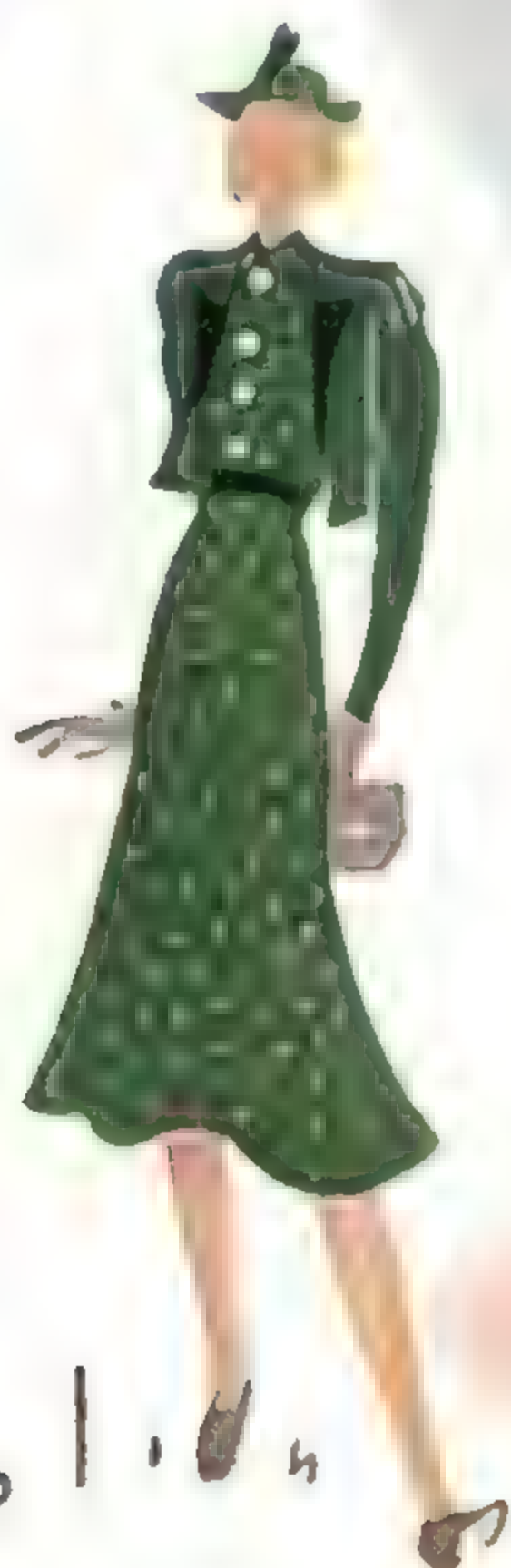
*Millicent* Perfect with softer costumes. In blue, brown or black Gabardine.



*Kitty* Slick lines to go with suits. Grey, blue, brown or black Gabardine.



*Madge* Dressed up with Patent. Brown, grey, blue or black Gabardine.



## Enna Jetticks

Hand-Flexed by  
AUBURN



Master Craftsmen  
NEW YORK



# Suits

ARE SO MUCH SMARTER IN

## Botany Fabrics

This Spring, if never before, you'll want a suit. And no matter what your choice...tailleur, dressmaker or casual...there's a Botany Fabric to give it distinction. Notice how the quality and beauty of a fabric by Botany improves fine tailoring and careful detail. Buy Botany in every type garment at your favorite store. To be sure of unquestioned smartness, look for the Botany Tag.



BOTANY WORSTED MILLS, PASSAIC, N. J. • NEW YORK SHOWROOMS, 1450 BROADWAY

Manufacturers of Fabrics for Women's Wear and Men's Wear — Top-Dyed Yarns for Hand-Knitting — Creators of the Botany Tie



# Twills

WITH A DRESSMAKER TOUCH



WE'RE all soft-hearted towards the "soft suit" this Spring . . . we're even wearing our suit-shoes in soft fabrics. The dressmaker touch is important in designing. But, basically, you want your cloth shoes man-tailored to hold their shape and support your supple arch, just as you want your suit to mold the body. Stetson shoe-tailors know how to build cloth shoes, and Stetson stores know how to fit them! The twills shown here have matching patent leather or soft calf overlays, and one is "dressmaker finished" with fine stitching and worked buttonholes. Either style in black or navy gabardine twill, at stores listed. Or request a style-sheet of Stetson Shoe Company, Inc., South Weymouth, Mass.

Stetsons are found in accessible shops and the better shoe departments in most of the big centers. And fitting is the special forte of every Stetson dealer. Try it! The Stetson Shoe Company, Inc., South Weymouth, Mass.

ALBANY, E. A. Beaumont Co., Inc.  
ALTOONA, A. Simon & Co.  
AUBURN, N. Y., Bennett & Tracy  
BALTIMORE, O'Neill & Co., Inc.  
BINGHAMTON  
Parlor City Shoe Store  
BOSTON, Jordan-Marsh Co.  
BOSTON, Stetson Shoe Shop  
BROOKLYN, David Heller  
BROOKLYN, Harry Sachs  
BROOKLYN, H. Triebitz, Inc.  
BUFFALO, The Stetson Shoe Shop  
CANAL ZONE  
Commissary Panama R. R. Co.  
CANTON, OHIO, Horton's, Inc.  
CHICAGO, The Stetson Shops  
144 South Dearborn St.  
CINCINNATI  
W. E. Newbold & Son, Inc.  
CLEVELAND  
Cleveland Stetson Shoe Co.  
COLUMBUS, Holbrook Bootery Co.  
DAYTON, Harry L. Buck Shoe Co.  
DECATUR, ILL., Raupp & Son  
DENVER, Daniels & Fisher  
Stores Co.  
DERBY, CONN., Hubbell Bros.  
DES MOINES, Wiltsey's Shoe Shop  
DETROIT, Berke's Boot Shop  
ELMIRA, N. Y., Gosper-Kelly, Inc.  
FLUSHING, L. I., Harry Sachs  
GREENWICH, I. J. Weiss  
Favorite Shoe Store  
HARTFORD, W. G. Simmons Corp.  
KANSAAS CITY  
Arnold Glove Grip Shoe Shop  
LANCASTER, PA.  
Shaub's Shoe Shop  
LINCOLN, NEB.  
Miller & Paine, Inc.  
LOS ANGELES, J. W. Robinson Co.  
MADISON, Huegel-Hyland Co.  
MILWAUKEE, Stetson Shoe Shop  
MINNEAPOLIS  
Standard Clothing House, Inc.  
MOBILE  
Schwenker & Mouglin, Inc.  
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NEW YORK  
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NEW YORK, Traymar Shoes, Inc.  
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OMAHA, NEB.  
Nebraska Clothing Co.  
PHILADELPHIA  
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Stetson Shoe Shop, Inc.  
EAST LIBERTY, PA.  
P. Ludebuehl and Son  
PORTLAND, ORE., Ungar, Inc.  
PUERTO RICO, Crews-Beggs D. G. Co.  
READING, Kathryn M. Anderson  
ROCHESTER, MINN., Baker & Steinbauer Shoe Co., Inc.  
ROCHESTER, N. Y.  
Harry H. Phelan & Co.  
RUTLAND, VT.  
Wilson Clothing Co.  
SAGINAW, Kuiper Bootery, Inc.  
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The McKendrick Shoe Co.  
SAN FRANCISCO  
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SEATTLE, The Stetson Shoe Shop  
SPRINGFIELD, ILL.  
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SPRINGFIELD, MASS.  
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STAMFORD, CONN.  
Perry's Shoe Shop  
WASHINGTON, D. C.  
Stetson Shoe Shop  
WILKES-BARRE, PA.  
Walter's Shoe Store  
YONKERS, J. Cantor  
Stetson Shoe Co., Inc., 1937

Stetson  
Shoes



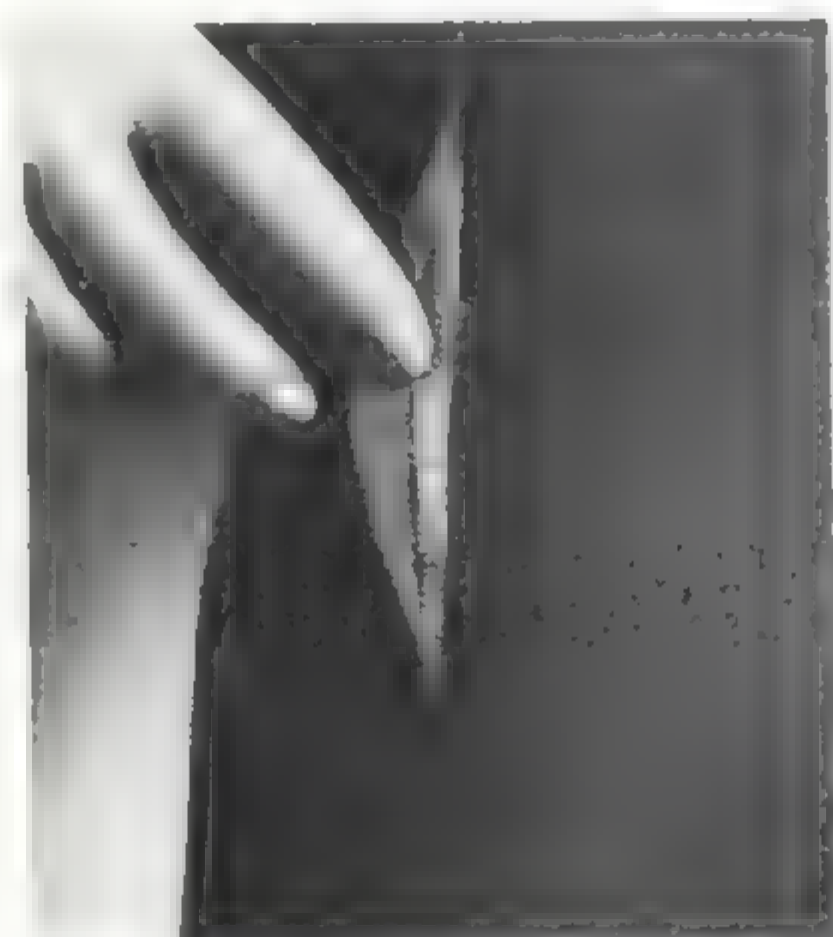


## SPORTS FASHIONS FOR FEBRUARY

# TALON *fastener perfects today's silhouette*

REG. U. S. PAT. OFF.

Your dress fits snugger, is trim and smooth all around, when the placket is closed with the Talon slide fastener



Talon fastener, properly applied, is invisible when closed.

■ Discreet for street, trimly moulded to the hipline, this slenderizing wool redingote covers a delightful print dress... which has a concealed Talon fastener in the placket.



■ High-pocketed shirt waist dress of spring weight alpaca holds its tailored line by a smooth Talon fastener in the placket. Bright accents are its patent belt, handkerchief, and metal buttons.



■ A little dress for a big occasion with cunning motifs of self-material. Essential smoothness above the flare is perfected by the concealed Talon slide fastener in the skirt placket.



■ Gay colored flowers with heads that nod are embroidered on this classic linen dress. Triangular scarf at neckline. No wrinkle worries with the hidden Talon placket slide fastener.

IF you are one of the hosts of women who wouldn't be without the convenience of a Talon slide fastener in your dress placket, here's something that will interest you... This season, leading designers say that the Talon fastener is also of vital importance to proper styling!

For it's the *continuous* closure of the Talon fastener that enables your dress to achieve the closeness of fit, to have the flawless trimness required in the 1937 silhouette.

Fashion-wise stores the country over now feature the Talon fastener in dresses for every occasion. For sports especially, you will like its fabric-like suppleness, its assurance against ugly gaps. Ask to see a dress with the Talon slide fastened placket the next time you shop! Hookless Fastener Co., Meadville, Pa., New York, Boston, Philadelphia, Chicago, Los Angeles, San Francisco, Seattle, Portland.

\* \* \*  
Address inquiries to Hookless Fastener Co., 71 W. 35th St., New York.



All dresses on this page are creations registered with the Fashion Originators Guild... sizes 12 to 20 at leading stores.





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## Chandler

**San Marcos Hotel & Individual Bungalows.** 250 acres of luxurious playground in the heart of the picturesque Arizona desert. Robert Fochl, Manager.

## Phoenix

**Ingleside Inn.** Distinctive, conservative, yet delightfully informal. Internationally famous for food and hospitality. Golf, horses, tennis. American plan.

## Tucson

**Pioneer Hotel.** Southern Arizona's finest. 250 rooms, each with bath. European. Coffee Shop, Dining Room, Roof Garden, Sun Deck. Sensible Rates.

## ARKANSAS

## Hot Springs National Park

**Arlington Hotel & Baths.** Arthritis, circulatory benefits. Waters owned and recommended by U. S. Government. Golf . . . Races. Write for folder.

## CALIFORNIA

## Arrowhead Springs

**Arrowhead Springs Hotel.** Curative waters, rail-to-active mud baths, steam caves. Swim, ride, golf, tennis. 1½ hours from Los Angeles. H. S. Ward, Mgr.

## Ojai

**Foothills Hotel and Bungalows.** Open December to May—Scenery of the East with desert climate—Very best of cuisine—Golf, riding, tennis.

## Santa Barbara

**The Miramar Hotel and Bungalows.** Distinctive clientele. Twenty-five acres of beautifully landscaped grounds. All sports. American Plan. \$6.00 up.

## Santa Monica

**Miramar Hotel.** Ideal winter location. Amid tropical gardens overlooking Pacific. All sports. Hotel suites. Apts. with hotel service. Amer. or E. plan.

## COLORADO

## Denver

**Brown Palace Hotel.** Traditional "tops" for Western Hospitality. Unexcelled cuisine, comfort. Central to everything. \$200,000 improvements just made.

## FLORIDA

## Bradenton

**Hotel Manatee River.** For stays of all lengths. Golf, bathing, fishing. Fine food & service. \$7. Amer. \$8.50. Eur. A Collier Florida Hotel. N. Y. Tel. ELd. 5-6701.

## Daytona Beach

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## Orlando



## ORLANDO—FOR BETTER LIVING

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## Orlando

**Hotel Wyoming.** Located in tropical park. Every desired service and convenience. Table of unusual excellence. Well-rounded entertainment program.

## Palm Beach

**Palm Beach Hotel.** An exclusive hotel offering finest service and cuisine, most modern appointments. Golf, swimming, tennis, fishing, dancing. Booklet.

**The Vineta Hotel.** A small, distinctive hotel, two blocks from Lake Worth, three blocks from the ocean. Amer. Plan. Moderate Rates. Bklt. C. A. Wescott, Mgr.

## Punta Gorda

**Hotel Charlotte Harbor.** Bathing from hotel. Golf & tennis. Fishing. Quail. Restricted. Moderate rates. A Collier Florida Hotel. N. Y. Tel. ELd. 5-6701.

## St. Petersburg

**Lantern Lane.** St. Petersburg's finest water front apartment hotel. Thirty modern 3-5 room apts. by week, month, season. Booklet. L. P. Slayton, Mgr.

**Soreno Hotel.** On Tampa Bay. Modern, fireproof. 310 rooms each with bath. Finest service and cuisine. American plan. Every sport attraction. Booklet.

**Vinoy Park Hotel.** On Glorious Tampa Bay, Sun bathing. Every recreational feature. Open until April. Booklet. Clement Kennedy, Managing Dir.

## Sarasota

**Hotel Sarasota Terrace.** Charming located resort hotel. Close to bathing, golf, fishing. Attractive rates. A Collier Florida Hotel. N. Y. Tel. ELd. 5-6701.

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**Harder Hall.** In the Scenic Highlands. No humidity. 150 rooms with bath. Steam heat. Golf course (6500 yds.) at door. Moderate rates. Booklet.



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**CHOOSE YOUR OWN** sport and your own date from these February attractions:

February 15-28: Opening of the Pacific Coast Circuit Polo Schedule at the Midwick Country Club, near Pasadena, California.

February 19-21: \$3,000 Thomasville Open P. G. A. golf tournament at the Glen Arven Country Club, Thomasville, Georgia.

February 22: Camden Hunt Races, the first of the season, Camden, South Carolina.

February 26-27: Lakeland Winter Water Regatta, on Lake Hollingsworth, Lakeland, Florida.

February 27-28: Miami Dog Show Association Show, Miami, Florida.

## FLORIDA

## West Palm Beach

**Hotel Royal Worth.** On Lake Worth. West Palm Beach's foremost modern resort-hotel. Bathing, all sports. A Collier Florida Hotel. N. Y. Tel. ELd. 5-6701.

## GEORGIA

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**The Atlanta Biltmore.** "The South's Supreme Hotel." Appointments unexcelled. Convenient for motor and rail travelers. Rates from \$3.00.

## Augusta

**Forest Hills Hotel.** South's best golf free to weekly guests. World-renowned sunny climate. Selective clientele. Moderate rates. Perley P. White, Mgr.

## Sea Island



## THE CLOISTER

Top-form sports at Sea Island inspire your best brand of golf, your fastest tennis rallies, your deadliest aim at skeet and hunting. Follow your pet diversions or lazily bronze on the beach with The Cloister affording tempting cuisine and thoughtful service. Early season rates until February. N. Y. Office, 500 5th Ave. (Penn. 6-2060); Chl. Office, 332 S. Mich. Ave. (Wa. 8381).

## Thomasville

**Three Toms Inn.** A charming southern resort hotel. Splendid golf, hunting, etc. Ideal climate. Booklet. Direction, Geo. C. Krewson, Jr.

## NEW JERSEY

## Atlantic City

**Marlborough-Blenheim.** Maintaining the standards of 35 years continuous ownership management. American and European plans. Josiah White & Sons Co.

## Atlantic City

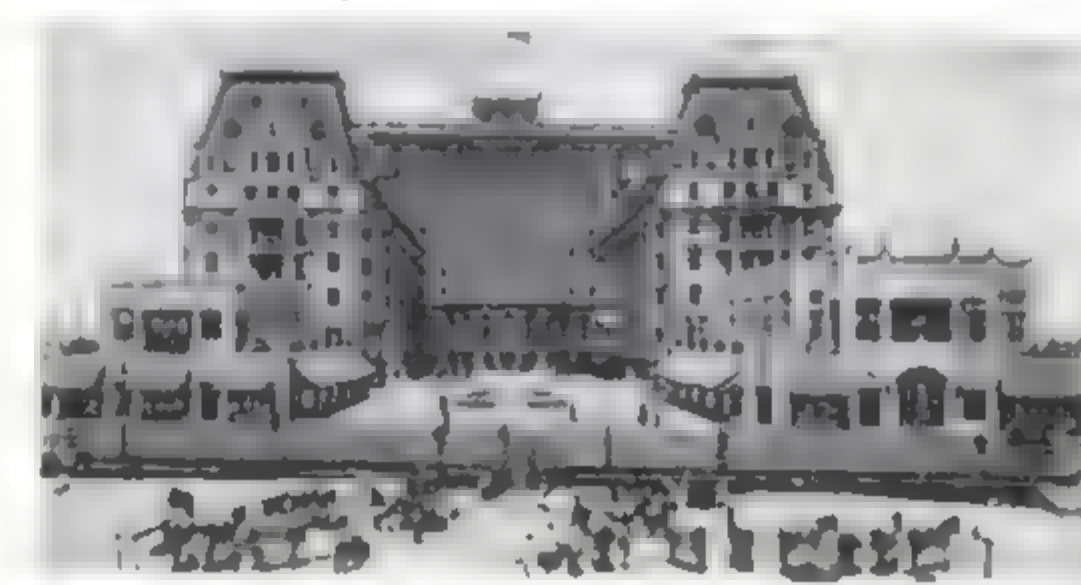


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## NEW JERSEY

## Atlantic City



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## MISSISSIPPI

## Biloxi

**The White House.** Fine-t resort hotel on beautiful Mississippi Gulf Coast. Golf, boating, fishing, etc. Modern, fireproof, American plan. John T. White, Mgr.

## Pass Christian

**Inn By The Sea and Cottages.** Always open. On private bathing beach. All sports. Paved roads. Climate ideal. Near New Orleans.

## NEW YORK

## Albany

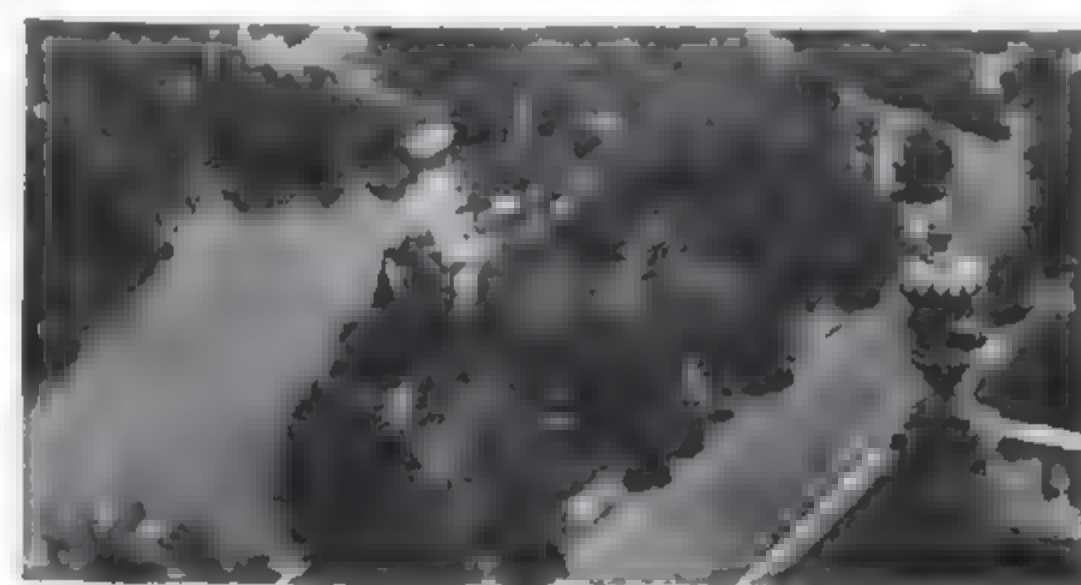
**De Witt Clinton.** A Knott Hotel. New, well appointed. Faces Capitol Park. Splendid meals; attentive service. Come, we'll make you happy.

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## Greensboro

**Sedgefield Inn.** Restful, modern. Adjoins famous golf course. Riding, tennis, etc. Excellent food. American Plan. Folder. Louis D. Miller, Mgr.

## Pinehurst



## THE CAROLINA

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**Mid Pines Club.** A Club Hotel. All outdoor sports. American Plan. Unusual service. Restricted clientele. Rates on application. December to May.

## SOUTH CAROLINA

## Summerville

**The Carolina Inn and Cottages.** Rest or recreation among the pines. Golf—18 holes—grass greens. Riding, hunting, skeet shooting. Moore & Son.

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## Leakey

**Prade Ranch.** 10,000 acres in the Frío Canyon. Rugged scenery, delightful climate, bridle trails, outdoor sports, modern conveniences. Open all year.

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## Hamilton

**Princess Hotel & Cottages.** Accommodations for 600. Select clientele. All recreational features. Booklet. Tworoger Co., Managers.

## CUBA

## Havana

**Hotel Plaza.** Facing Central Park. The home of Americans in Havana, where the guest finds comfort, distinction and convenience. E. Espin, Manager.



## WINTER SPORTS

Places to go and places to stay—  
Listed below for your convenience.

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## The Berkshires—Greenfield

**The Weldon.** "Popular Winter Resort." Free ski instruction by Strand Mikkelsen, former national champion. Low winter rates prevail. J. T. Sells, Mgr.

## NEW HAMPSHIRE

## White Mountains—Franconia

**Peckett's-on-Sugar Hill.** Learn to ski! Skiing School opening for 7th season. European trainers. Private practice slopes.

## White Mountains—Waterville Valley

**Waterville Inn.** Ski-minded century old Inn. Alt. 1553-4500 ft. assures powder surface. Skiing, snowshoeing. Indoor comfort. Well-plowed roads.

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## Pocono Mountains—Buck Hill Falls

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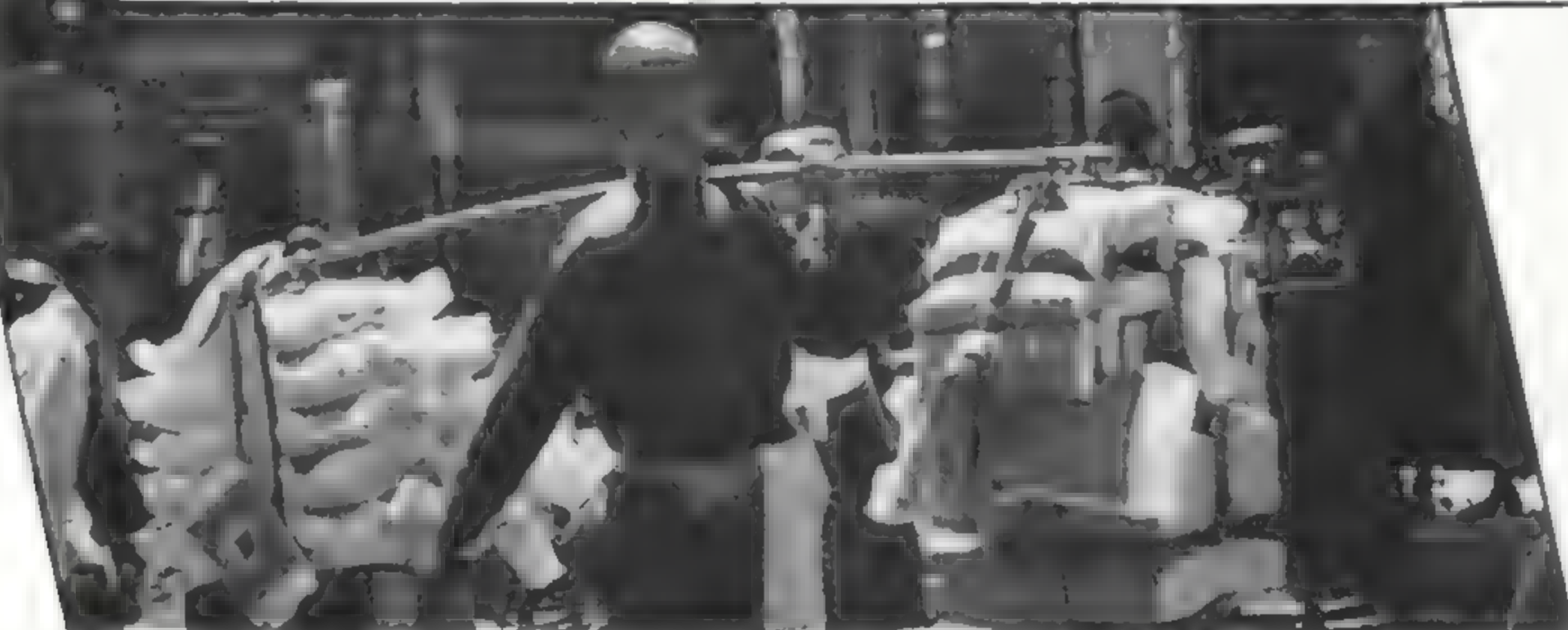
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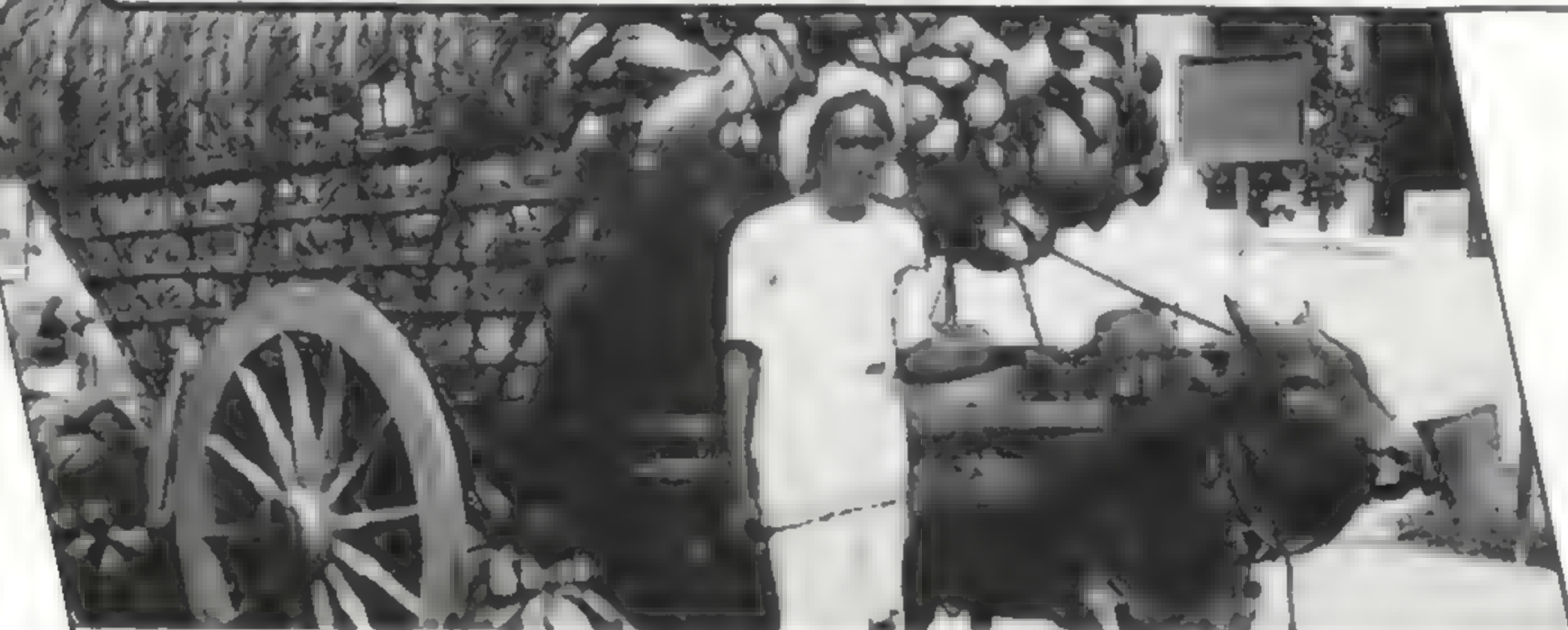
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**C.P. ROUTE 1**—Round the world via Japan, China, Singapore, Colombo, Bombay, Suez Canal, the Mediterranean, London. First Class (Cabin Atlantic), \$838.80; Combination of Classes, \$579.90.



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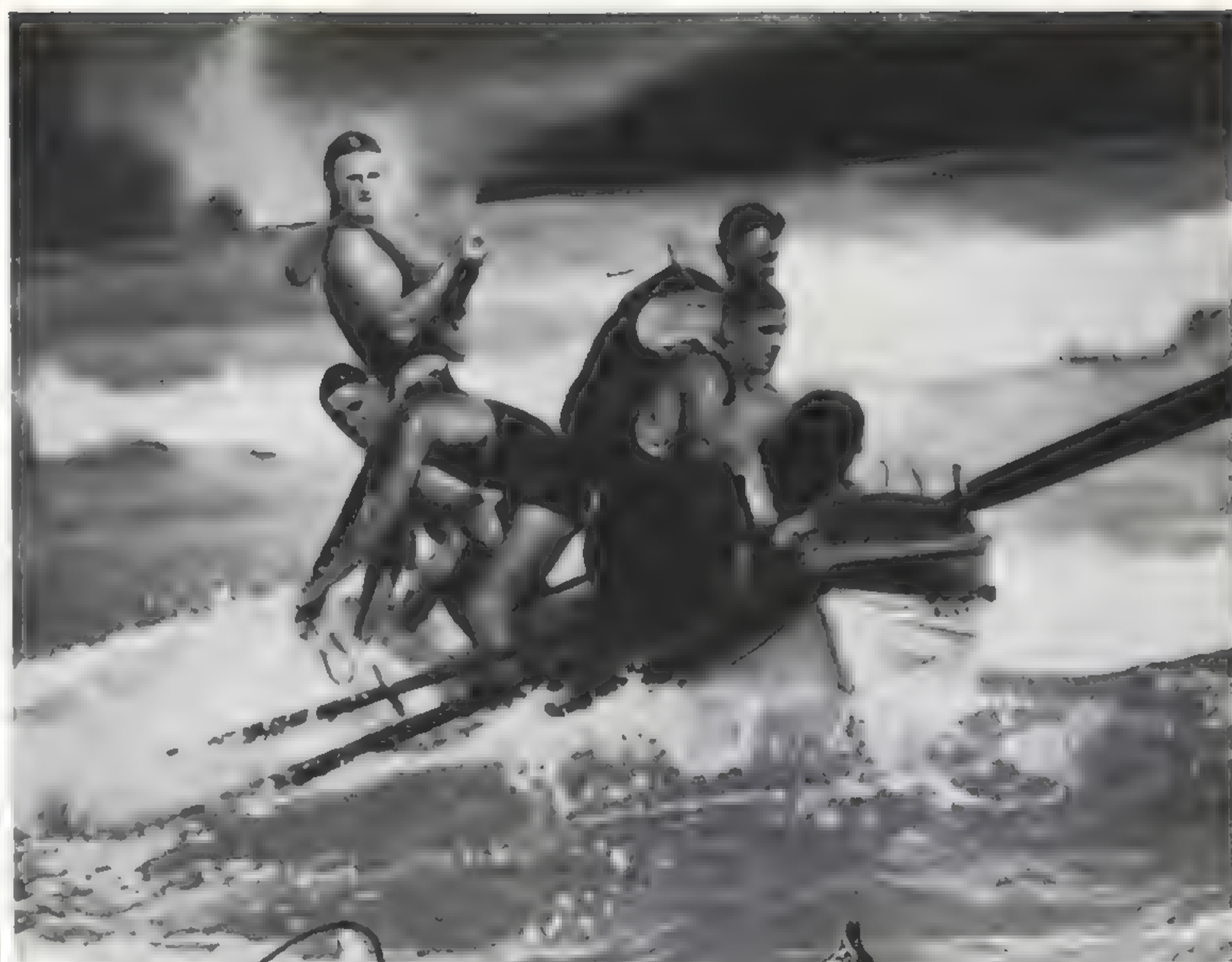
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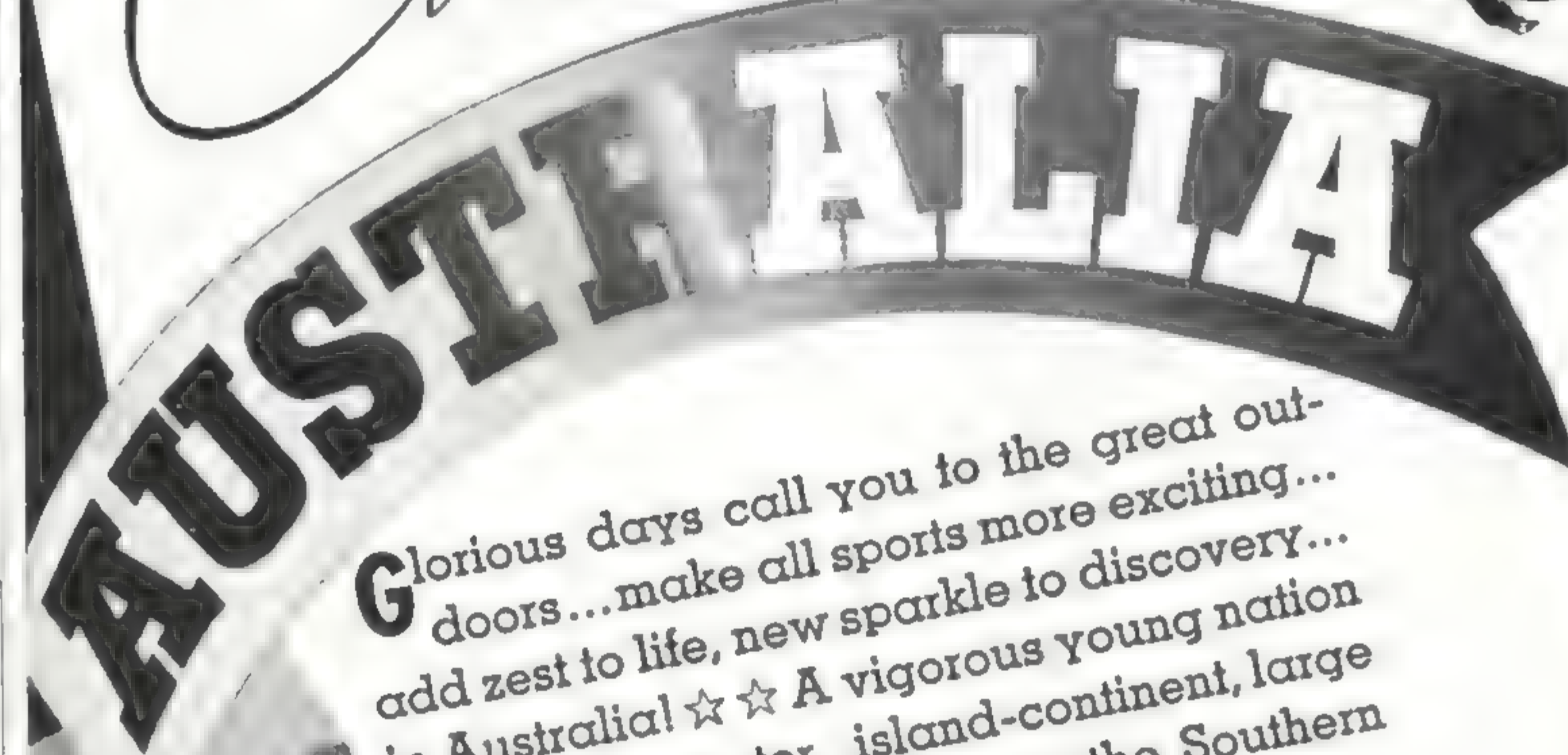
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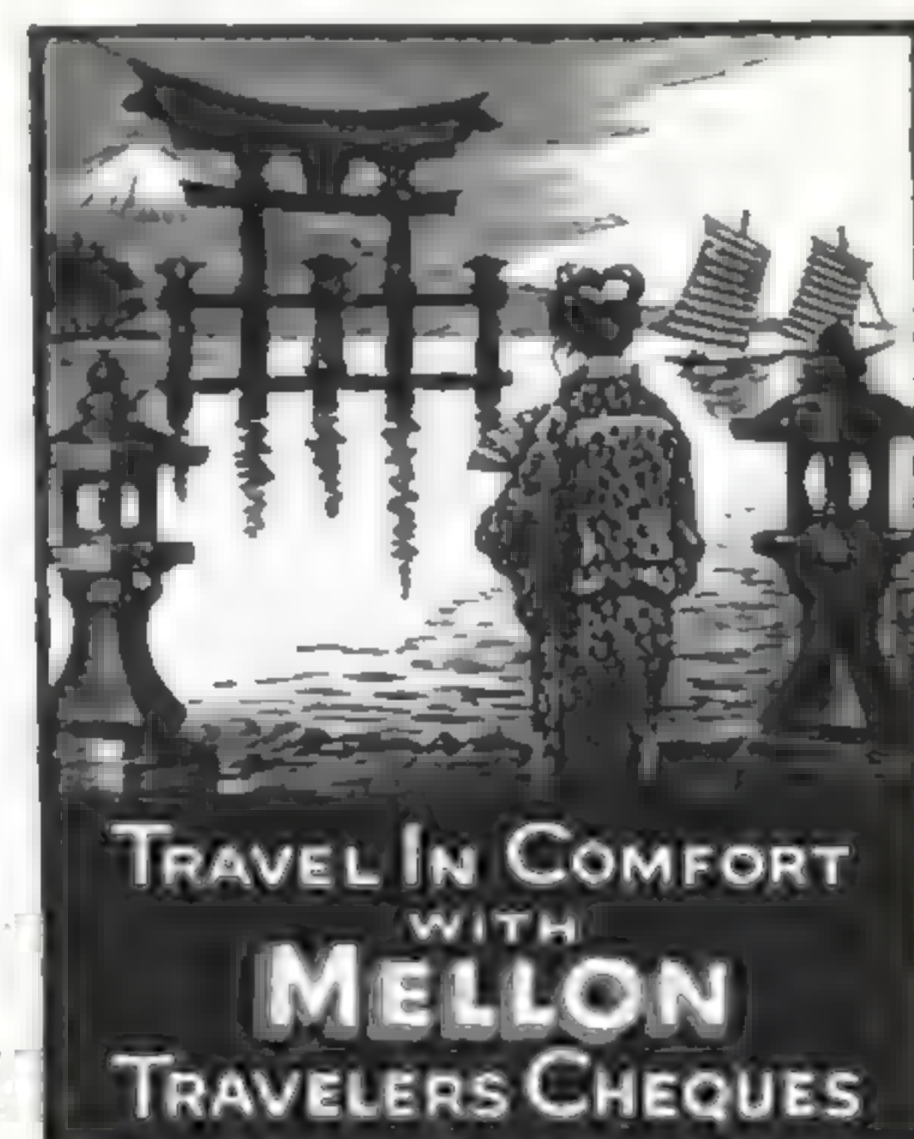
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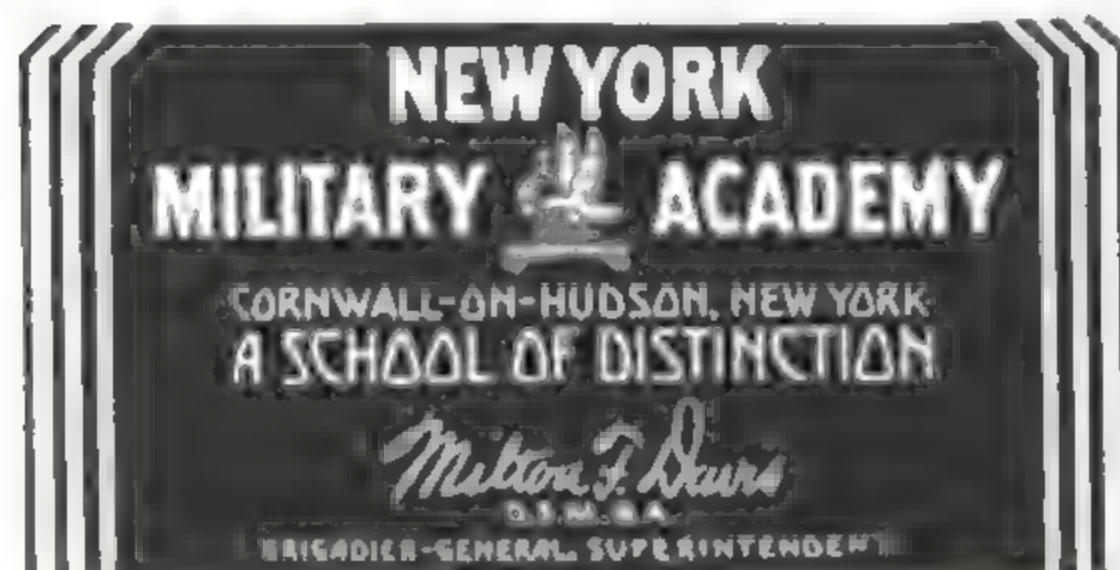
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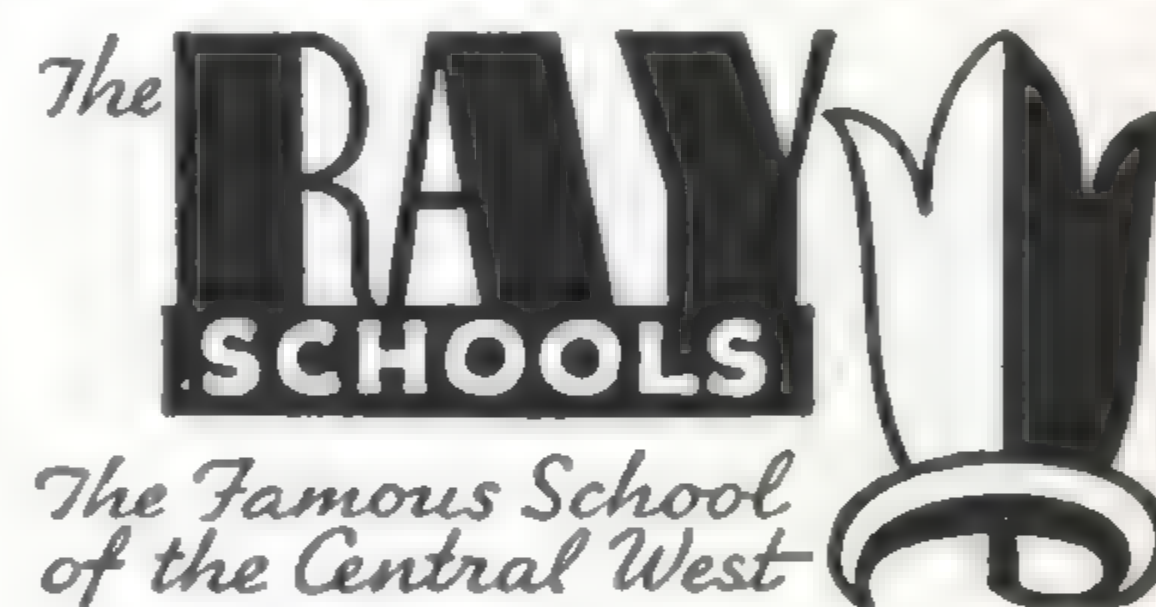
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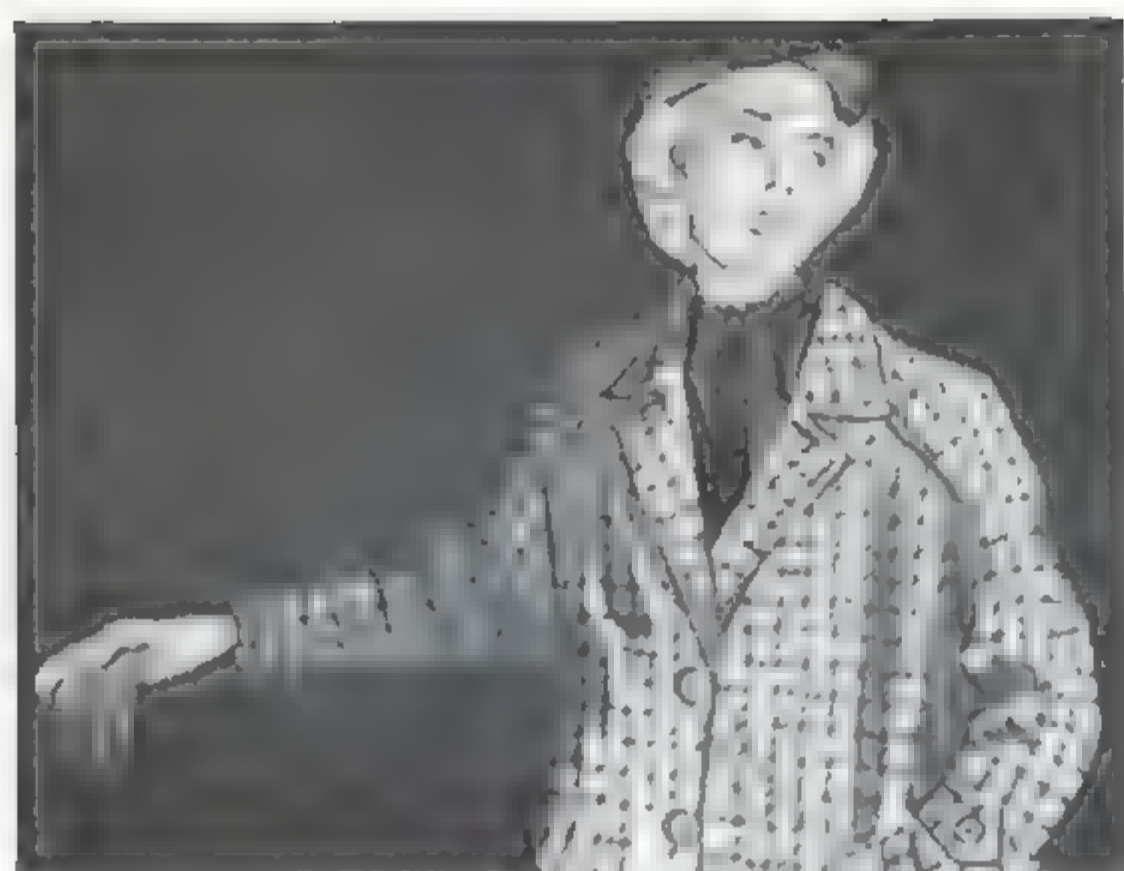


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#### SHOPS TO KNOW

No matter how familiar you may be with the New York shops, you can't possibly know all the good ones. Here are some of the smartest specialty shops to be found. Whether it's a beauty treatment, a particular type of sports dress, a shoe, or a hat—the chances are you'll find it among the shops advertised on these pages. You may write to any of them with entire confidence in their integrity.

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# Vogue Covers

## Driving force



One common misconception of the human race is that its driving ability is infallible. But if you want to see your driving as others see it, the most disillusioning way of doing so is to go to the New York Museum of Science and Industry and take the driving test, which is being given every day until ten p.m. The test has so completely stripped us of all confidence that we would hesitate, now, to trust ourselves to the manipulation of a tricycle.

There are six tests, which we surveyed with a good deal of hauteur and sized up as a cinch. The first great shock was the steering test. You are seated before an ordinary-looking steering-wheel and told to keep the nose of a cardboard car as nearly as possible on a red dot in the centre of a painted road. The red dot jumps, impulsively, from side to side, as no normal road should do unless it be the one you take home after a really good cocktail party.

The speed estimation test was an even greater blow to our failing pride. In this, you watch two cars—one gaining on the other—until they disappear behind a sort of ruler. The trick is to judge at what point on the ruler the slower car will be passed. We were seven units off on this one.

Then there is the glare vision test, where your ability to see when driving towards strong head-lights is tested. Here you look into a peep-show affair and try to recognize four cardboard figures called Woman, Man, Boy, and Girl. They are pretty dull-looking people—not the sort you'd look at a second time on the street—which makes it doubly hard to recognize their silhouettes when a strong light is shining in your eyes.

In addition to these ordeals you are tested for colour-blindness, braking reaction, and hearing. The attendant who gives you each test also gives you a grade on that test on your score-card, so that there is no chance of being left in a blissful state of doubt about your failings.

Aside from being a really serious contribution to the campaign against reckless driving, the driving test is also a highly amusing pastime—we've heard of several dinner-parties, in search of entertainment, that have turned out en masse to take the test. We predict that the whole thing will probably mean an enormous increase in the number of pedestrians and the gradual extinction of the automobile.

## The WPA again

Music has a new home—and some new blood. For now the ambitious young people of the WPA Federal Music Project have an auditorium of their own, at 254 West Fifty-Fourth Street. (You may recognize the address as the former Casino de

Paree.) They've restored it to its original condition—that of a theatre. The kitchen is again the orchestra pit, the seats are back in their old places, and they're ready now to accommodate one thousand, three hundred, and nine music-lovers at a time. (We wonder why not an even one thousand, three hundred, and ten.)

We don't know what these young people are going to produce in the field of music. We do know that they're extremely ambitious and industrious, that the auditorium will be open seven nights a week, and that they'll be presenting everything from symphony concerts to grand opera. They're most excited about their chamber operas—four are scheduled, including a modernized "Tales of Hoffmann" and an amusingly costumed fantasy, "Romance of a Robot."

These federal Orpheans are energetic, and they're progressive. Who knows what will come of it?

## What this town needs

There should be some answer to the telephone calls one is always getting from friends, newly arrived from out of town, who call up and say, "Do you know of a small furnished flat that I (or we) can get for a month or two?" No one ever knows of any such thing, for there are no Service Flats in New York; and, while the ones in London may be fairly stuffy, they are at least affably serviced, furnished after a fashion, and obtainable without leases for an indefinite time—from one week on into infinity. The only furnished flats to be had here are dreary affairs in awkward parts of town, fitted, invariably, with the remains of auction-room treasures, and only to be leased for six months or more. But around the east-central part of town are a number of flats of obscure beginnings that are lately remodelled, completely modernized—and empty. Furnished effectively, but modestly, staffed by at least one servant capable of producing a cup of tea, a cocktail, or even a simple meal, these might be made into accessible service flats on monthly leases—one, at least, of a number of things that this town needs.

And we wait, too, for the announcement of a second- (or third- or fourth-) run picture theatre that will run not two, but only one film worth showing, a year or more after its original appearance. Being a consistent Misser-of-First-Runs, we find it more than irritating to discover that, some months later, you can only see a good film by bolting dinner in the late afternoon to be on hand for a 7:00 show; or by waiting (and what's to be done with the intervening hours?) until 10:25. Unless, of course, you are hardy enough to stand the whole three-and-a-half hours. We aren't.



# the town

## Viva Harry and Peter!

It isn't easy, in New York, to find a restaurant that offers good Italian food, good Italian Italians, air-conditioning for its courtyard dining-room in summer-time, and a kitchen you can pass through without being made to feel like a testy inspector for the Department of Sanitation.

Such a restaurant is the Portorose, at 154 West Thirteenth Street. There is a red awning out over the sidewalk, but, within, no decorative pomp or circumstance bedims the one aim of the proprietors—to serve fine food. The men are Peter Gattone, lately of the Escargot in Trinity Place, and Harry Scrobogna, who made innumerable friends during his seven years as *maitre d'hôtel* at "Poppa" Moneta's in Mulberry Street. Harry is handsome, and very graciously disposed toward his patrons. He also has a brother—an officer on the motorship *Vulcania*—who brings from Italy, in ten days, many table delicacies otherwise unobtainable in this country . . . or, if obtainable, too long frozen. Among these rarities at the Portorose are *ortolani*, the Italian birds which feed and grow plump on figs; *barboni*, the flavorful Adriatic sea-trout; and *prosciutto*, a specially smoked Italian ham.

The Portorose secretly likes you better if you pay the easy compliment to their cuisine of feasting long and epicuriously on a number of their special dishes. The newly enlarged menu, however, offers a table d'hôte luncheon or dinner at very reasonable prices, and you by no means have to grapple with spaghetti.

## Creole cuisine

You-all who know your levees and have been trotting down to Wall Street to get that pet drink of New Orleans, a Sazarac Cocktail (for the Sazarac Restaurant, 112 Greenwich Street, has for years been coming to the rescue of brokers with Mississippi drawls), will be glad to know that now there's an oasis up-town. Right opposite Brentano's on West Forty-Seventh Street, the new Sazarac bar and restaurant is dispensing Creole food and drink. The bar has captured the atmosphere of New Orleans by means of attractive murals showing well-known sights, such as the old Absinthe House. And they serve you the famous Sazarac drink mixed and bottled right in New Orleans.

After entering the dining-room, all attempts at atmosphere vanish. It's a nice enough room, but it might represent Kansas City, as well as New Orleans. However, some of the food is most succulent and Southern. Especially recommended is Shrimps Creole; served to you in an individual casserole, with plentiful helpings of the necessary rice, such a dish is really a meal in itself. A good "antidote" is a cool salad served, as

it should be, from a wooden bowl.

And don't forget that other New Orleans standby, right on the same street—the restaurant run by Helen Guelberth Andrews, at 9 East Forty-Seventh Street. There, one finds what is to my (Northern) mind the best version of Creole Gumbo in town. Mrs. Andrews' is really a tea-room, and can't boast of a bar such as the Sazarac vaunts. But if you can forgo a rum cocktail or some chilled Chablis with your shrimps, you'll fare very well indeed at this long-established and popular New Orleans Restaurant.

## Town gossip

Hostesses, Inc., have recently announced the appointment of Miss Camilla Moss as an associate. They, as you know, are a Personal Service Bureau and handle all sorts of problems connected with household services, gifts, parties, and entertainment. . . . Don Azpiazu and his Cuban-American Orchestra are playing at the Rainbow Room. It was to the music of this orchestra that the Duke of Windsor learned to dance the rumba in Monte Carlo. . . . Cobina Wright now appears nightly in the Trianon Room of the Ambassador Hotel during the dinner and supper hours, singing two songs especially written for her. She also presents a short revue called "New Faces," with some very entertaining night-club performers on the program. This same hotel has inaugurated "special" Monday Nights for rumba and tango enthusiasts, under the direction of Albert Butler, the well-known dancing teacher. . . . Jack Powell, the comedian drummer, and the Hartmans are three reasons why people go to the Iridium Room at the St. Regis. . . . The New York Southern Society annual dinner-dance will be held in the Grand Ballroom of the Waldorf on February 19. . . . The National Soap Sculpture Committee has sent out notices about a new competition of small sculptures in white soap for the Procter and Gamble prizes. There will be money prizes, and also the chance of having your work selected by The Gorham Company to be reproduced in bronze. The New York office of the Committee is located at 80 East Eleventh Street. . . . Segovia, the guitarist, plays on February 27 at Town Hall. . . . Paintings by Walt Kuhn will be exhibited at the Marie Harriman Gallery from February 15 to March 15. . . . The Six-Day Bicycle Race starts on February 28 at Madison Square Garden. . . . Tony Sarg designed the bar at the Merry-Go-Round, one of the newest restaurants in town, to be found at Madison Avenue and Fifty-Fourth Street. . . . The Valentine Gallery is showing an extraordinary group of paintings by Louis Eilshemius.

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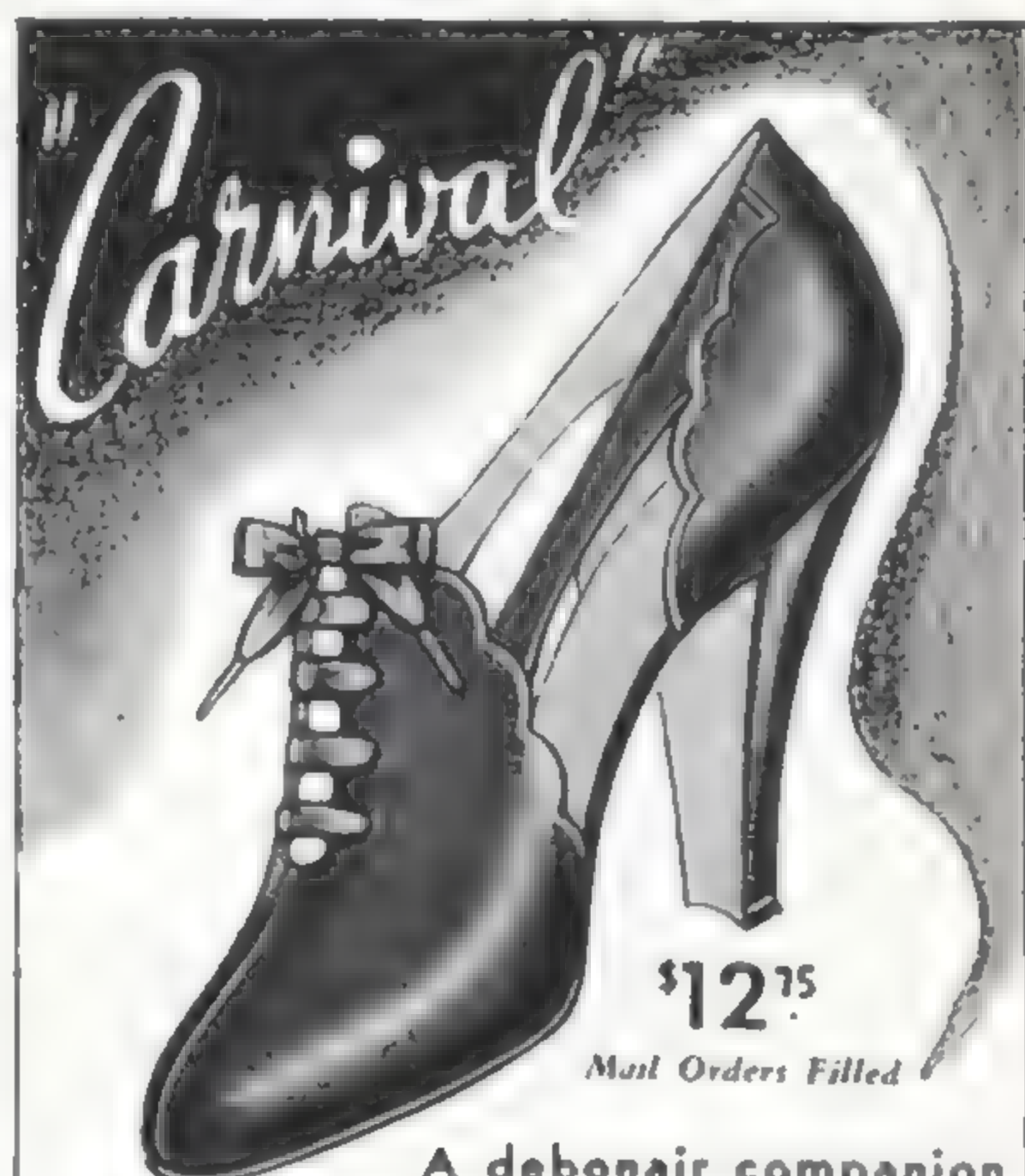
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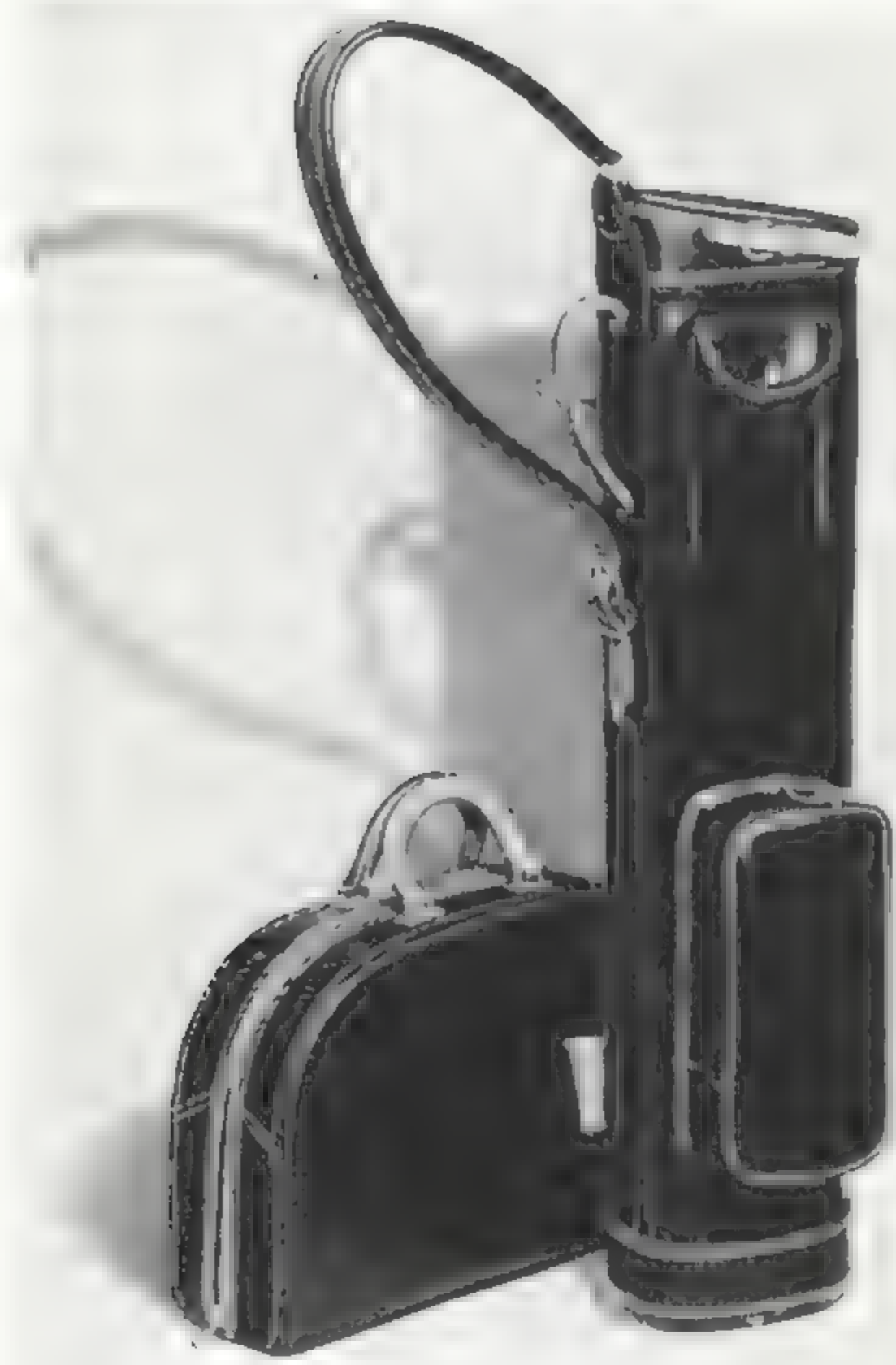
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## DECORATOR'S DAY-BOOK

AN innovation in wall-papers is rare enough to be called an event, but it is not surprising that Katzenbach and Warren have brought the latest one to light. This is no less than a series of hand-blocked panels, about two by three feet in size, with an accompanying set of mouldings, frames, and pilasters in grisaille. The panels show a series of episodes in the life of a cardinal (with good reason, it is called the "Pirelli" paper), and each incident takes place before a pair of Regency façades in greys, backed by a rather Surrealist deep magenta sky.

The first three scenes have to do with skating, each scene dominated by the scarlet robes of the cardinal, who discovers in the last panel that his blackamoor pages have supplied him with *two* skates for the *left* foot. The second three introduce a bright green poodle, a pet zebra, and a game of diabol—mild enough pastimes certainly, with only faintly Firkbankian allusions. These drawings by Lin Tissot are beautifully spacious and modern-Regency in feeling, and the accompanying wainscoting, frieze, and a slightly baroque frame for the panels have the same airy simplicity. Here is a diverting treatment for a small (or large) foyer, particularly if the walls are first hung with a marbleized paper in greys and the floor covered with a dark, polished linoleum. And we suggest that the panels themselves be mounted on muslin, so that they can be taken with you when your lease is up; they deserve framing for posterity.

Other new patterns in papers by this firm include a design in monotone of musical instruments and a brightly coloured reproduction of a Victorian paper discovered in the Far West. The music-room paper shows groups of flutes, violins, and trumpets hung together in the manner of Louis XVI. trophies in a sort of columnar effect, with a frieze of ribbons to cap it all (this can be made for you in any colour). If you have an alcove containing a piano, this paper would be effectively used here alone, with the rest of the room coloured to harmonize with the paper. It would be pleasant, too, in a small foyer, piano or not. The Victorian paper, called "Country Life," was found on the shelf of a deserted mining town in Nevada; it is composed of oblong blocks framed in stone colour, with scenes of a Victorian hunting-party in bright colours: ladies in side-saddle, gentlemen otherwise, in a manner that must have startled the hard-riding Westerners. It is a perfect country-house paper, with none of the usual hunt-paper banalities. Since Katzenbach and Warren are manufacturers, your decorator will order these.

The shop of Gerard (accent on the first syllable, please), in Forty-Eighth Street, has a number of activities beyond its famous flower arrangements. The latest service Mr. Smith has devised is that of replacing, literally, any piece (or pieces) of Venetian glass, no matter when the originals were made. He will have made for you, in the course of three months or less, those three missing champagne glasses, or even one candlestick, given a bit of the original glass and a sketch to send to Venice. And he can estimate beforehand just how much it will cost; we suggest, however, that you order a few additional pieces while you're about it, so that your dozen will be intact for a time, at least.

Gerard sells, too—by the yard or made up into cloths—a fine linen damask in a compact small pattern and in a dozen beautiful, washable colours. This fabric has been used for curtains for years, but its use for tables is new, and the dark colours are especially effective with a Lenci porcelain table *décor* that Gerard has. This has a large and gaily coloured centrepiece of fish and undersea vegetation, and four smaller pieces, each different, of seaweed, shells, and coral. And here you will find pairs of small flower-pots in soft grey or dull pink pottery, ridged with white, that are perfect for little bouquets.

Decorators' shops are usually the last places you think of for small items of decoration, but many of them don't concern themselves with colour schemes and curtains alone. Diane Tate and Marian Hall, Pierre Dutel, (Continued on page 41)



## DECORATOR'S DAY-BOOK

(Continued from page 40) Ruby Ross Wood, James Pendleton, Décor—all these have, in addition to their more important work, collections of small and very individual pieces of furniture, glass, and porcelains.

Tate and Hall always have a changing collection of small, old, lacquered boxes—in black and gilt and red and gilt—and pairs of vases and lamps in pink, white, or green opaline glass. Here and there, Pierre Dutel has picked up a number of lamps, both porcelain and *tôle*, some with the original globes of engraved glass, and you will always find here a small Aubusson or two to be used as a hearth rug. Ruby Ross Wood has a good deal of old English china, tea-sets and single pieces, and old tie-backs of metal and enamel. James Pendleton can be counted on for modern lamps and appliques in plaster, and Décor, farther east, for Regency accessories.

Among the latter, at Décor, are pairs of cut and mirrored glass tie-backs, a pair of Regency chairs with a bright green malachite finish, and a pair of "Grotto" chairs, wonderfully composed of silver and gilt shells and dolphins. These, although they are of Italian origin, were rescued from Brighton, where they must have been at their Regency best in one of George IV.'s Oriental pavilions. And just arrived at this shop is a pair of old Staffordshire wall-pockets, made of fringed drapery with a purple lustre pattern, quite large (almost two feet tall) and inevitable for an otherwise undecorated foyer.

**ITEMS ABOUT TOWN:** A fine array of old Irish silver and more modest Sheffield plate is to be found at Mrs. Tysen's. The Irish pieces are all authenticated and have, of course, the beautiful texture found only in old silver. There are heavy tankards with lids, pairs of miniature salvers, and single fine coffee-pots of great simplicity. The Sheffield pieces are fractional in price and of unusual patterns, such as the set of four square coasters (four and square both being rare qualities in coasters). There are pairs of tall candlesticks, which, fitted with electric candles and shades, will solve the problem of lighting the keyboard of a piano.

Elinor Merrell's Fifty-Seventh Street shop is packed with old china and fabrics, framed prints and embroideries, and small occasional tables. But the chief recent find here is a number of old gilt wood frames—oblong, square, oval, and even round ones—any one of which would make an effective mirror, with little or no trouble. There are even a few oval brass ones, which are usually hard to find and which have a very modern look. This is one of the best sources for old chintzes in quantity; often you may find as many as six old curtains in perfect condition, which is enough for any room.

Richard E. Thibaut, Inc., has done something about organdie by printing it with permanent patterns, in white, of course, and mostly in striped effects. There is a small feather-stitched stripe that gives the fabric a slightly blistered texture; another pattern is a flowered stripe, much larger in scale, but equally interesting. This house has also brought out an embroidered organdie with a flowered pattern and a twelve-inch band to match it, which immediately suggests curtains and valances, as well as dressing-tables. EVERETT GRAY LINSLEY

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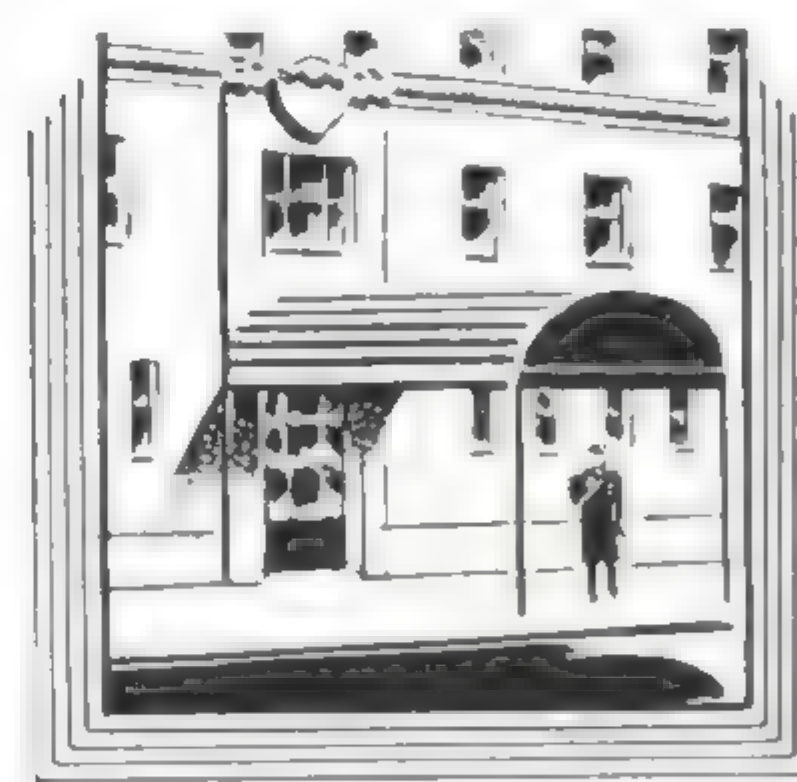
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SUBLIME GESTURES OF SPRING FOR THE CURRENT COVER BY LAVERERIE: TALBOT'S PIQUE GLOVE, WHITE AND WAFFLED, THAT SHE CALLS "GANT-POCHETTE" BECAUSE IT POCKETS A HANDKERCHIEF IN ITS CUFF, AND HERZ'S GRAPE CLUSTER OF DEEP AND LIGHT AMETHYSTS GROWING ON GOLD, USED AT THE MOMENT TO SNARE—BUT THAT'S AT ITS BEST CLIPPED TO A VERY DARK, VERY PLAIN DRESS

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THERE ARE THREE VOGUES, AMERICAN, FRENCH, AND BRITISH  
 ELIZABETH PENROSE - EDITOR OF BRITISH VOGUE - MICHEL DE BRUNHOFF - EDITOR OF FRENCH VOGUE  
 EDNA WOOLMAN CHASE - EDITOR-IN-CHIEF OF THE THREE VOGUES



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## Vogue's Eye View of Spring Fashions.

**BURGEONING, THRIVING, GROWING VIGOROUSLY ON FASHION'S TREE:** Breton hats—plant them now far back on the head. Pompons grafted for buttons. Tricolour sashes on dresses. Narrowly pared day skirts. Boxy reefer jackets, whipcord or suède-cloth jackets. Beige. Grey. Coat-dresses. Pre-War fabrics, such as foulard, pompadour taffeta, bengaline, twill. Shirring. Soutache braid. Victorian jewels. Gauze evening dresses. Patent leather belts, bags, shoes.

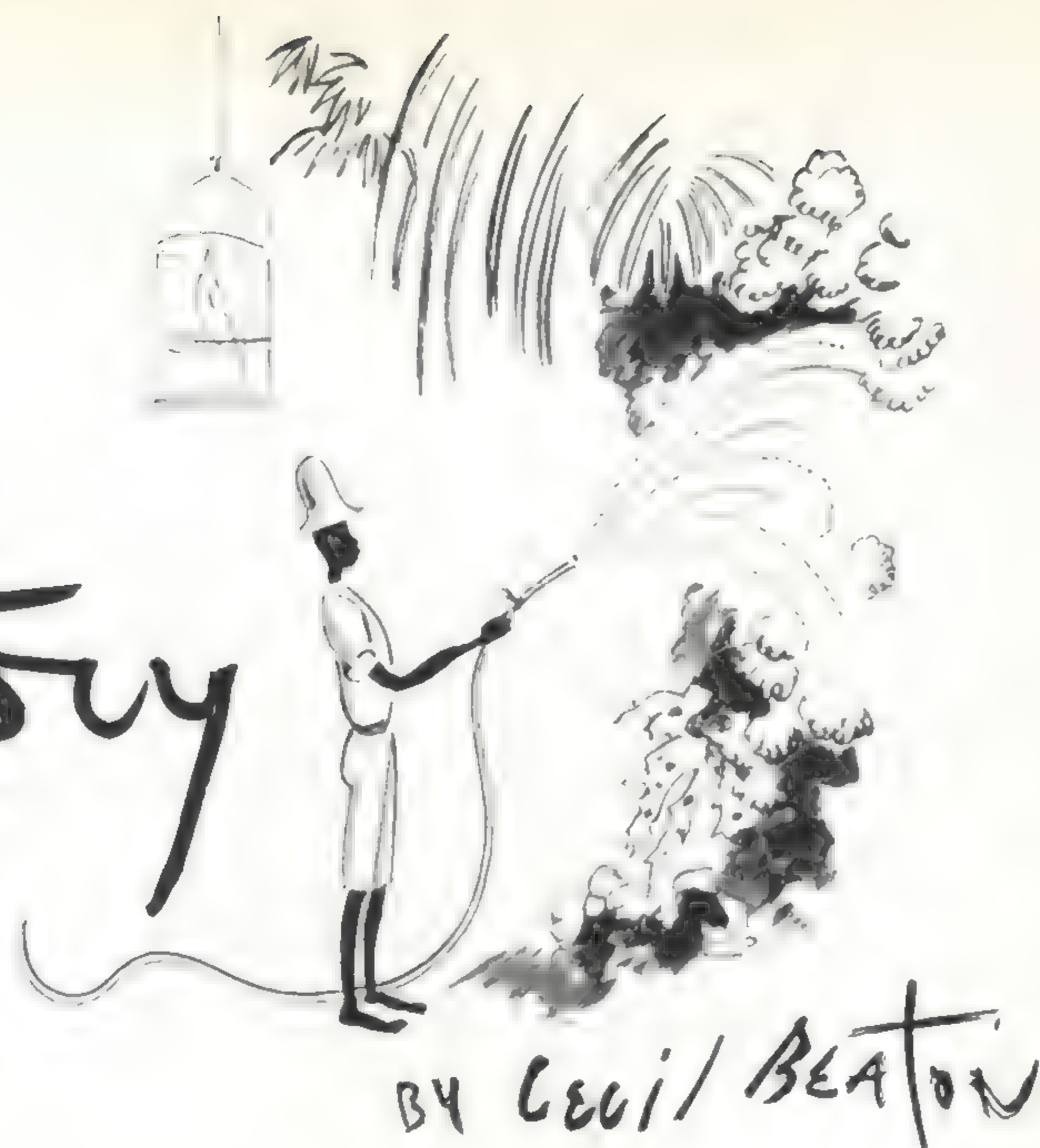
**WITHERING, DYING, BEING PRUNED AWAY AS SO MUCH DEAD WOOD:** Overgrown shoulders. Giant revers—cultivate dwarf revers or none. Exotic specimens of peplums and tunics. Rigid masculine lines. Wildly shooting crowns. Apricot stockings, now being supplanted by blond. Long trailing trains. Dinky jewels. Open toes for the street. Casual coiffures. Orangy-red lipstick—substitute blue-red instead. All common or garden varieties of hair ornaments.







# Palm Brachistory



ONLY a few years back, it took three days and nights to get there, and sometimes there were floods, and then it was longer. But this winter Palm Beach has its own landing-ground, and unless the weather report is bad—and it is only on the return journey that there is a likelihood of this difficulty—it is hard to resist the air.

In New York, the silver plane takes off from a sheet of ice. At each stop farther South, the air becomes more velvety, and, at our destination, the welcoming friends seem from another world in their tropical array. But only a few moments later, it is you who feel from another planet, and your skin is unnaturally pale and your clothes are uncomfortably thick.

How's Palm Beach? How's New York? The weather there? The weather here? Is it fun here? There? All newcomers act alike. They seem bewildered by the light and mention the noise that the breezes make in the paper reeds of the palm-trees, and, once indoors, ask incredulously if it isn't raining. For two days, they become restless with the climatic change, but only for the first few moments after arrival are they susceptible to impressions and notice any slight difference from one year to another in the inevitable relaxation under the palms. They notice that the Negroes here, fidgeting about a hibiscus plant, wheeling a wicker chair, or carrying tuberoses for Mrs. Waterbury's flower farm, look particularly black in this bright, sunlit surrounding; that the old-fashioned Spanish architecture is superseded by the Colonial style.

Life here from one year to another does not vary. The people do not vary, as can be seen from the papers. If Mrs. Williams asks two other households to dinner, that makes quite a large party. You dine with me on Monday, then we'll dine with you on Friday—so that there are quite a lot of parties, and it is very difficult to think up an excuse for not going to certain houses when everybody knows what everybody else is doing.

The women's voices on the telephone echo through the windows down into the tropical patio: Were you very late in, last night? Now, really! It doesn't sound like you. It doesn't feel like me. No, I can't manage it then, because Peggy is coming to do my nails. Thank heavens, she has arrived. She's the only person who knows how to do my moons.

The men telephone, too: Now, where can I get hold of Mr. Gordon Douglas? You see, Bob Wilson has gone and broken his foot, and we were playing golf and I have to get a fourth and I have to tell him not to come here for luncheon. Where's the directory?

In the Palm Beach Conversation Piece opposite—Mr. and Mrs. Harrison Williams at home with their dogs, against a Chinese wall-paper that's as vivid as the tropical vegetation outside. This is one of the canvases Mr. Cecil Beaton painted for his recent exhibition



Operator, please, will you try 5-4730? Hello! Is Mr. Gordon Douglas there? Do you think I can get him at Mr. Ordway's? Right. 5-7340. Is Mr. Gordon Douglas there by any chance? No. He has left here, and I believe he's on his way to the Vanderbilts'. Oh, Lord! Do you know their number offhand? Right. Thank you very much. Operator, please, give me 5-3470. He has just gone out to the Blairs', has he? Right. Well, I'll ring back home to see if he left any message. He has . . . Mr. Gordon Douglas said—will you ring him at 5-0374?

Eventually, the golf foursomes are completed, and any one left over discovers a wonderful new pro.

The papers on the low table are a day late, but nobody bothers to read them. Palm Beach is self-contained with its own news, and the women round the swimming pool are discussing the never-ending topic of Janie's Palm Beach wedding-day. It's vurr-ry kormpli-kayhted, becuzz Laddie has promised to play pow-low in California that day and all the Italians who are coming over want to spend two nights in New York. Well, if you have it on the Friday, I will give a party on the Thursday. Then, mine will be on Wednesday. When can I give my party then? It's terribly kormpli-kayhted. A telegram for you. (Stage instructions—dead silence after a pause, a sigh.) Diane wants me to pose in a bathing-suit for a magazine. I have got to go down to the village this afternoon, so I will get you one. What's on at the Paramount tonight?

That cloud has ruined everything. The wind gets up. The white blossoms of the Melaleuca-trees, male and female, happily growing side by side, are disturbed. A storm menaces. Each blade of each palm-tree whistles. Poor look-out for Will's and Janet's treasure-hunt to-night. There is a run for indoors, and the rain whips down like rods. A deluge, and only a minute ago a Negro, in a yellow straw hat, was playing with a miniature fountain spray on the lawn, a child with a new toy.

But, it's cleared up enough for the treasure-hunt. The gutters are running, but the stars are out. Armed with flash-lights and telephone books, the participants in the hunt arrive at the Stewarts' at 9:30. First clue: "A poet. A brush man." Milton Fuller, (Continued on page 115)



CECIL BEATON



MR. TERENCE PHILLIP



PRINCESS AND PRINCE FRANZ WEIKERSHEIM, MRS. BARRY RYAN, MISS LOUISE ISELIN



COUNTESS EDITH DI ZOPPOLA





LADY ISABEL GUINNESS AND MR. LOEL GUINNESS ON THEIR YACHT



MR. EUGENE REYNAL

IN THE HARRISON WILLIAMS' POOL







COLONEL LOUIS JACQUES BALSAN AND MADAME BALSAN

TONI FRISSELL

# PALMS, PATIOS, PEOPLE





MRS. R. AMCOTTS WILSON

Colonel Louis Jacques Balsan and Madame Balsan spend their time in Paris, the Riviera, or Palm Beach, where you see them, opposite, sunning themselves in the garden of their charming house Mrs. Amcotts Wilson—dark-spectacled against the Florida sun when this picture was taken—planned to desert Palm Beach at the beginning of this month for the winter sports at Mittersill, in the Tyrol Mrs. William Rhinelanders Stewart's photogenic face is being snapped by two rival factions—Toni Frissell and Mr. Stewart Below: the Misses Frances D. Munn and Mary A. Munn, of Philadelphia, between their uncle, Mr. Gurnee Munn, at the left, and their father, Mr. Charles A. Munn. On page 65, the Misses Munn are photographed as bridesmaids for Mrs. Angier Biddle Duke



MR. AND MRS. WILLIAM RHINELANDER STEWART



MR. GURNEE MUNN, MISSES FRANCES AND MARY MUNN, MR. CHARLES A. MUNN





## REMBRANDT

Straight from the Flemish School—this close-fitting coif in which Saskia might have posed for Rembrandt: drawn back smoothly from a serene brow and a sleek coiffure. Of black bengaline, rising to a point above a white bandeau. The dress is black crêpe, with an abbess's yoke of white jersey. Hat and dress, Bonwit Teller; I. Magnin, California

Fragonard's "Petit Pierrot" inspired the photograph opposite—and the hat farthest right, of beige felt and blue grosgrain, clapped on as haphazardly as a small boy's. The black felt cap has a white feather, held by a pink velvet bow; you push it three-quarters of the way back on your head. Both, Henri Bendel. Jewels, Udall and Ballou





STEICHEN (PIGEON IN FLIGHT BY H. E. EDGERTON)

FRAGONARD



# MAN HUNT

BY PATRICIA COLLINGE

WHEN I was too young to know better, I learned to read, and sometimes I think the whole thing was a mistake. Of course, if I could just read something and let it alone, it probably wouldn't bother me at all—I'd never know the difference—but I don't seem to do that. I get to worrying. And just recently I have been reading an article by Alice-Leone Moats. It is called "To Eat and Not to Mate," and it really is an elegant article, and terribly helpful, because it takes up the problem of getting extra men for parties, and there is no denying that Miss Moats has done her best to make things easy for the hostess.

She has compiled lists, fifteen of them, all neat and tidy under various headings, and if you want a man for bridge you look under *Bridge*, and you can't imagine what you will find. The *Arts* are represented and *Sporting* and *Travel* and dear knows what, and it was terribly thoughtful of Miss Moats, and it must have been an awful lot of work to get those lists together. It was an awful lot of work just reading them, and even when Miss Moats suggested that one could make a game of it, it hardly helped at all. "Aside from being invaluable aids to the party-giver, these lists could be used as the basis of a game . . . the idea would be to see who, of all these men, has been mentioned the most often in the various categories. He would be the town's Extra No. 1 man."

That is what Miss Moats said, and I have always loved games, so I tried it, but there are an awful lot of names, and my eyes are not what they used to be, and after a while I got to not caring anyway, and so I shall never know who is the town's Extra No. 1 man, but just before everything went black, Frank Crowninshield was leading with a count of five, appearing on the lists headed *Men About Town*, *Artistic*, *Bridge*, *Luncheon*, and *Epicure*.

Alfred Vanderbilt made four (and congratulations is what I say), and so does this Mr. A. C. Blumenthal, who was the one who started me worrying, because he not only makes the *Stay Up All Night* list, but also *Luncheon*, and it seems to me that any one who will stay up all night and be willing to go to luncheons, too, is practically a martyr, and something ought to be done. Unless, of course, he gets around it by going to these luncheons on his way home.

Several other gentlemen appear on the *Stay Up All Night* list, and are described by Miss Moats as: "can be counted on to stick through thick and thin—that is to say, from dinner, through the Kit Kat Club, to Cornflakes at Reuben's." And thick and thin sounds the *mot juste* to me, because any man who will stick through the Kit Kat Club will stick through anything, and if there is anything thinner in entertainment than Cornflakes at any place, I wouldn't be interested.

Well, I gave up trying to make a game of it, although Miss Moats had also said: "Count up and you will be as much surprised at the result as we were," and I am sure I would have been, because I was pretty surprised as it was. Like, for instance, when I found Gilbert Miller on the list that Miss Moats calls *Married Men In Season*, which scared the life out of me until I found that it only meant married gentlemen who, at odd moments, are willing to go out to luncheons and things all by themselves.

Well, after I had recovered from that, I went looking for Mr. Miller in the other categories, but I couldn't find him anywhere. He wasn't under *Artistic*, and he wasn't under *Travel*, and, goodness knows, he gets around, and neither was he under *Foreign Glamour*, though that didn't really surprise me, but I *did* expect to find him under *Theatre*, but he wasn't there. And I worried and *worried*, and then I read Miss Moats' introduction to the list headed *Theatre*, and it all came over me like a flash. Miss Moats' introduction read as follows: "Under *Theatre* you will find actors, producers, playwrights, or critics, or those who have such a definite interest in the theatre that they will be willing to sit around while actors talk about their careers, and enter into lively discussions as to who played the second grave-digger in the John Barrymore *Hamlet* . . ."

Well, I know most of the gentlemen on the *Theatre* list, and if Miss Moats honestly thinks that they will be willing to do any such thing, she is crazy, that's all. And I can understand why Mr. Gilbert Miller wouldn't *want* to be on that list. I can understand why anybody wouldn't want to be on that list, including George Jean Nathan, who is. And if some hostess ever does get Mr. Nathan to sit around while actors talk about their careers, I would like to be there to watch. I don't believe that he would sit around while actors talked about anything. I'm not even sure that actors would sit around much while *he* talked, and, as for his entering into lively discussions as to who played the second grave-digger in the John Barrymore *Hamlet*, the whole thing is just nonsense. In the first place, I don't see how they could be lively, because after some one had said, "Who played the second grave-digger, etc.?"—and some one else had said, "I don't know"—what have you got? And in the second place, I don't believe that Mr. Nathan would care. I don't believe that any one would care. If some one got to discussing (Continued on page 124)

"TEHURA," A NEW GAUGUIN FOR AMERICA. Important Gauguins seem now as much in demand—in Europe and America—as the works of the old masters. The canvas shown here was painted in the South Seas, in 1893, and is a portrait of Tehura, the artist's companion during his stay in Tahiti. The painting was given by Gauguin to Daniel de Monfried, of Paris, a friend who later became Gauguin's executor. It has recently been acquired, from M. de Monfried's daughter, by the Jacques Seligmann Galleries in New York, where it is now on exhibition. The purchase was made soon after the gift of a sensational Gauguin to the Boston Museum of Fine Arts





BOBRUS COLOR PHOTOGRAPH • CORDELL NAST ENGRAVINGS

'TEHURA' BY PAUL GAUGUIN



SOME of the struggling, but not starving artists of Hollywood are here using Vogue as their exhibition walls. (This collection belongs to Alajálov, who brought it back to us.) Shirley Temple, forsaking her customary flower still lifes, turns to the more virile subject of Charlie Chaplin's feet. Considerably more stumbling is Charlie's pencil when he sketches Shirley. Gary Cooper, no mean dabbler in oils in his spare time, shows his early training as a comic-strip draughtsman in this mustachioed portrait of himself as Wild Bill Hickock. Not quite as facile with his hands as with his feet is Fred Astaire, but there's something of cold science in his "Study in Genetics," with red-blue progeny emanating from a blue mother and red father.

Both Joan Crawford and Ginger Rogers are sticklers for honesty—Joan's "Me" neglects not one millimetre of eyelash. Jean Parker, who leans strongly to caricature, spills a liberal amount of cyanide over her sketch of Garbo. Profiles are a monomania of Grace Moore and her husband, Valentin Parera—but only profiles of each other. Tilly Losch can't draw unless she's lying prostrate on the floor, and even the "Extra" fights against anonymity by painting on the side.



GARY COOPER'S SELF-PORTRAIT



Shirley Temple

SHIRLEY SKETCHES CHARLIE



CHARLIE SKETCHES SHIRLEY

# #Hollywood Draws Itself



"STUDY IN GENETICS" BY FRED ASTAIRE





HEPBURN BY GINGER ROGERS

*Ginger Rogers*



"LA DANSEUSE" BY TILLY LOSCH



GARBO BY JEAN PARKER



*Parera*

*Grace Moore*

GRACE MOORE BY PARERA PARERA BY GRACE MOORE



"ME" BY JOAN CRAWFORD



AN EXTRA BY AN EXTRA





HORST

That acrid yellow of the antelope hat and black-palmed gloves (both from Lilly Daché) is superb with this dress and brief jacket of thin rough wool (Bonwit Teller; I. Magnin, California). Brooch; Trabert and Hoeffler-Mauboussin



# UNTIL THE REAL SPRING COMES ALONG

Let a brief, boxy reefer be your first entering wedge into spring. Let it be the Gay 'Nineties reefer, double-breasted, abruptly short and boxy, that's back in the picture to pinch-hit for this season between fur coats and suits. Over your suit it goes—so there's no flirting with pneumonia. Recommended: one of grey covert-cloth (a Victorian fabric slated for new life) over a blue suit. A beige velours one with a mannish black velvet collar and four patch pockets, worn over black. Or that shrill blue, red, and white plaid one, on page 62, worn with a deep red blouse and skirt.

Let your suit be not too mannish, let it be placarded with pockets, let it have diminutive uncreased revers, or none at all, let the jacket be either fitted or boxy, and do let it contrast in colour. And here are a few diversions for it (not all to be worn at the same time, need we say): On your lapel, a long-stemmed rosebud or a freshly cut tulip, pinned there with an old-fashioned diamond bar-pin. In a breast-pocket, a fuchsia handkerchief; and in the hip-pocket, a bright green one—or any two other colours. Under the jacket, a gilet of Roman-striped satin to match a turban. Or a white piqué shirt with a grosgrain ribbon of honour to match your hatband, worn diagonally across the chest.

Let your dress be a coat-dress—give thanks that they are back. A coat-dress of a pre-War fabric, such as bengaline, twill, serge, or kasha, worn with a great flat sailor. Or, let it be the world's simplest dress, saved from anonymity by a bright sash: a plaid, striped, or tricolour sash, or a wide girdle into which two slits have been cut to accommodate long-stemmed flowers. Or let buttons be its chief claim to fame—solid 14-carat gold buttons (\$30 apiece, but worth it), wool pompon or soutache buttons, or patent leather, pigskin, or crocodile buttons.

Let towering hat crowns sink to lower levels. Even go wholly crownless, if you like, in an open-air toque that is nothing but a wreath of fabric or flowers. Have a childish Breton sailor, but take care to locate it far back on your head, else it won't look 1937. Have an enormous boater of very rough natural straw, its crown bound round with a bright veil. Have a Venetian tricorne, or the Rembrandt or Fragonard hat on pages 52 and 53. And, along about Easter, have riots of flowers. Daisies pinned—with three-inch-long milliner's pins—on a toque of farmer-boy sunburnt straw. Primroses strung like a coxcomb over the ridge of a black helmet. Two giant American Beauty roses toppling on the rim of a large black sailor.

Let your stimuli be: Schiaparelli's tear-drop necklace—tears of crystal and of amber. Or five or six strands of square-cut emeralds and rubies—phony or real. Let your scarf be a small black lace mantilla—circled with a triple-strand necklace of yellow sapphires. Let your day gloves be made of the same fabric as your beige, grey, maize, or blue dress. (Many New York shops will do this, or ask us for an address.) Your evening gloves—short white satin ones—neat as a Saint-Cyr cadet's. And don't discard antelope the moment the snow is off the ground. Do as the French do, wear it all spring—a jet black antelope bolero, antelope bag, shoes, gloves, and belt.

Let a spanking white piqué man's dressing-gown, worn over black or blue satin slacks, refresh the family scene some March night at dinner. Go out to dinner in a slim, straight black dress topped with a reefer—just as short and boxy as your day one—made of crimson faille or grosgrain, with jet buttons. On your feet—the new satin booties that reach to the ankle-bone. Dance in a dress of gauze, chiffon, or marquisette—a combination of pink and cerise, with gold accessories. And have an eye out for stripes—they'll be here shortly.









Three headed South—to the Lace Ball in Miami, on February 20, for the benefit of the Greater Miami Milk Fund. Far left is Maggy Rouff's white-and-gold guipure lace jacket over a dress of lime-white crêpe

Paquin picks black Chantilly lace, glistening with motifs embroidered in black silk, and uses it for a forward-wafting bolero that lifts itself over a sheath of dragée-blue crêpe. Pink ribbon ties the neck-line

Conflagration colours—Lelong's lace cape, black as charcoal, in billowing shadows over a flame-red crêpe de Chine sheath. Little shirred ruffles of lace underscore the design, and two mark the shoulder-line

# LACE OVERTONES





BOX-COATS—1897-1937: *The 'Gay Nineties'*  
*reiser, brought back in Creed's checked coat, worn by Angelica*  
*Welldon. Suzy hat. (Salon Moderne, Saks-Fifth Avenue)*





CECIL BEATON



FROM THE HAROLD SETON COLLECTION

*The image of your grandmother's box-coat —  
this brief beige reefer of wool velours, with a black velvet collar.  
Breton sailor of black felt. (Both from Jay-Thorpe)*





*Priscilla St. George - Angier Biddle Duke Wedding*



When Miss Priscilla St. George married Mr. Angier Biddle Duke, she wore the dress in which Cecil Beaton has photographed her, opposite—of silver-brocaded white satin, square-necked, with a simple tulle veil. Her bridesmaids, below—in the mediæval drama of gold lamé, peaked caps, and brown tulle veils—included the Misses Wendy Iglehart, Elena Villa, Mary Munn, Frances Munn, Vivian Dixon, and Susan Stackpole. Mrs. Alexander C. Forbes, the matron of honour (centre), wore silver lamé. All in all, there's a tripartite quality about these pictures: a contemporary bride and her moyen-âge attendants photographed, by Mr. Beaton, with the charm of a 19th-century family album.





AT three o'clock on the afternoon of December 12, 1936, the sound of gun-fire and the shrill music of a double fanfare of trumpets sounded in Friary Court, St. James's Palace. A group of men—some in gold-laced uniforms and white plumes, some in the gold-encrusted tabards of the Officers of Arms—stood immobile on a scarlet-draped balcony, with flood-lights picking out the flash of steel, the flicker of gold, the blood-red and fourteenth-century blue of their incredible costumes. And below them, in the colourless dusk of a winter afternoon, a vast crowd of silent people stood waiting for the Garter Principal King of Arms to read the Proclamation of the King of England.

"Whereas by an instrument of abdication dated the tenth day of December . . ."

Strange words, these: and stranger yet that any words could be written, thus suddenly and rudely, into the script of a play as old as the Western World, a play whose very stage-directions are of immemorial antiquity. The cast of the play had changed, from generation to generation; but never before—not in a hundred generations—had the principal player resigned from the cast just before the curtain was scheduled to go up.

Yet the coronation of a King of England is one production that is not to be derailed by any vagaries of cast, audience, or fate. The office of King is, by its very nature, impregnable to death—or default. In the Chapel of the Garter in Westminster Abbey hang the banners of all the Knights of that most noble Order, over the shields with their armorial bearings; as each one dies, his banner is removed from above his place, to be supplanted by his successor's. Only one flag never comes down off the wall—the royal standard. The King never dies . . . nor, in the ancient eyes of English tradition, does he ever depart.

And so—with a new leading man—the rehearsal for the Coronation goes on. The date of May 12, 1937, remained unchanged; England picked up her fevered preparations where she had left them off. Because a Queen will kneel at the altar beside the King, peeresses will bring coronets to the Abbey. That is the only difference: a sudden flash of gold at the moment of the crowning of the Queen, as peeresses raise the coronets and put them on their heads.

A world fed on distorted celluloid reproductions of its past, surfeited with synthetic splendour, will have the opportunity to look upon a pageant that is real, will see the kingly part played by a King, apparelled according to ancient tradition, will see the flash of jewels for possession of which emperors of long-buried dynasties did bloody murder. Here is no makeshift, but "a kingdom for a stage, princes to act and monarchs to behold."

Upon the twenty-seven-year-old Duke of Norfolk, Hereditary Marshal of England, Premier Duke and Premier Marshal, the cares of office weigh heavily. In issuing his orders for the robes to be worn by peers and peeresses, he declared "that the robe or mantle of a baroness be of crimson velvet, the cape to be furred with miniver pure, and powdered with two bars or rows of ermine: the said mantle to be edged round with miniver pure two inches in breadth, and the train to be three feet on the ground." The quantities of each increase with rank until finally four rows of ermine, five inches of miniver, six feet of train distinguish a duchess from a mere baroness. And the Duke of Norfolk ends his orders with the timely reminder that the precedence of the widow of a peer who has remarried with a peer of lower degree is that of her last husband. All semblance of democracy has fallen away. Aristocracy, landed gentry, commoners, these are class distinctions which ordinarily have not a great deal of significance. Now they have meaning: each one of us slips into his appointed place, is cast automatically for his part.

For the first time in history, English silkworms will play a part in the Coronation. A million cocoons, from silkworms raised by Lady Hart Dyke at Lullingstone Castle, in Kent, will be used to make the purple velvet for the robes of Queen Elizabeth and the Duchesses of Kent and Gloucester. The most highly (Continued on page 104)

## REHEARSAL FOR THE CORONATION

LILY PONS—here in her glittering robes for the Metropolitan's revival of Rimsky-Korsakoff's fantasia, "Coq d'Or." Contrary to the traditional presentation, with singers off-stage and actors in pantomime, Miss Pons, who was coached by Fokine, not only sings, but dances in the opera







# THE BEST THINGS IN TOWN

BY HENRY SELL

These are some of our local champions—the all-over-the-town best. Within their range lies Theodore Titzé, whose maître d'hôtel bow ranks, as a bow, with the virtuosity of Heifetz, the stroke of Picasso. You should know that the best view in town is at Fort Tryon Park, with the whole jagged profile of New York spread before you; and that there you will find the best ham and eggs in town, dispensed by that terrifically anonymous group known as the Union News, in a little stone house. You must know that Roy W. Howard, of the Scripps-Howard newspapers, not only has a Mark Twain failing for fancy clothes, but also the best non-vitriolic wit in town.



Those deep-red carnations are best at Irene Hayes; because she gets the finest English variety. (She'd import them from England if they could be induced not to die en route.) Irene Hayes does not claim to be the introducer of deep red carnations for men, but she saw her chance, and long since she has been the devisor of endless knottings for the ladies. Miss Hayes is a little sick of them, now, and has transferred her affections to a carnation called The Duke—white, splashed with maroon, magnificently tattered. And from this source—a tip, *always* use two. Deep red carnations, it seems, are sentimental. When close together they merge, and look bright and happy longer.



From a fruit-jar containing two guppies left by a travelling friend, some six years ago, to the best place to find exotic tropical fish—that is the history of Undersea Gardens (fish freshly brought from Africa, from the Amazon basin, from European breeding tanks). When he is not scooping about in his couple of thousands of gallons of under-seascaped gardens, green and undulating with water-plants, Eustace G. Wyatt, the owner, is in great demand on the radio. He's played everything from Mildew, the butler, with Beatrice Lillie, to Sir Peter Teazle with Ethel Barrymore. Thus turning up honest funds to elaborate his hobby of importing the rarest fins.

The dancingest place in town is the Savoy Ballroom in Harlem, no question about that. To the Savoy, of a Breakfast Dance night—9 p.m. to 9 a.m.—go all the best orchestras to see how good they are. If the breakfast dancers, in variations of the Suzy-Q, Truckin', and the Lindy Hop, dance to their music, then the orchestra is good. If not, their music is *no dice*. When you give out, you can watch a dark, indefatigable couple who are probably the world's best dance-team. But maybe you don't want to go to Harlem, where things do get a little mixed. Then—Roseland on Broadway. At Roseland, you get music that makes the feet go places. Wednesday matinée is best.

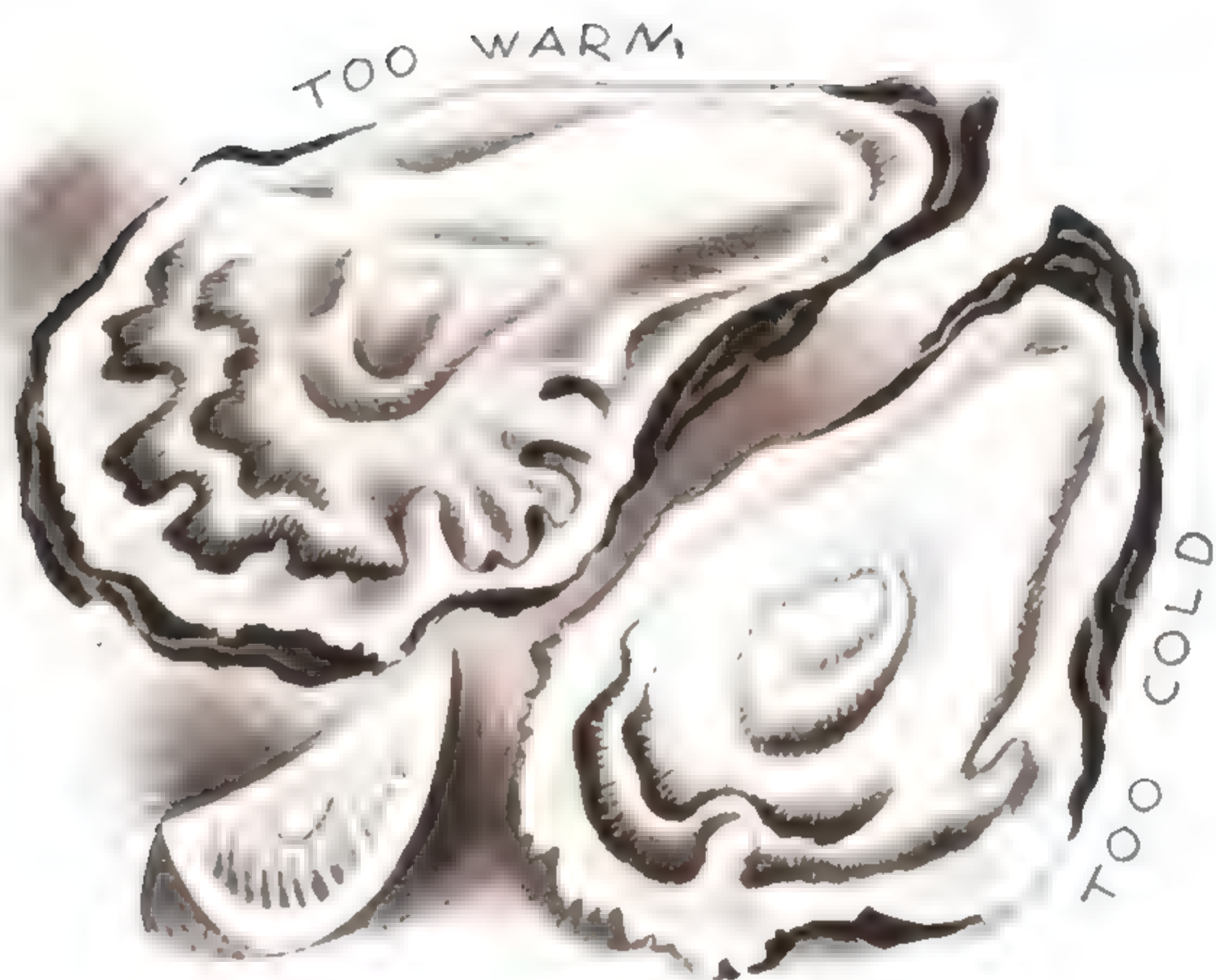






A good cup of hot chocolate is hard to find, almost impossible. From smartest hotel to one-arm lunch, what you get is tampered hot milk with a depleted pompon of machine-whipped cream. It has a sweetish light brown flavour and a thick after-taste. Not at all as one remembers it in the spring at *Le Café pour le Bicycliste et le Promeneur du Coin* in that dear Paris. But, patience, since long ago a good cup of chocolate has been a regular feature at Horn and Hardart, price one nickel in the slot. They make it, they say, by an old secret recipe of finest Maracaibo chocolate, ground and reground to powder, melted with hot grade-A milk; really tastes like Paris.

There is no black bean soup in Manhattan like the black bean soup at the Ritz. Nor anywhere such chicken pie. Director Keller, born and reared to a great size—oh, about six feet four in height, and, say, to be conservative, two hundred eight pounds on the scales—in the hearty mountainy country of Central Europe, likes his black bean soup, and he likes it pungent, hot, and every day for lunch. He also likes Primitives, keeping in his collection Cranachs, Holbeins, choice canvases. He also likes rich, meaty chicken pie. Nowhere is there such chicken pie as at the Ritz. Black bean soup, chicken pie, kirsch soufflé: not slimming, perhaps, but a luncheon to carry one through.



Oysters must be served at ocean-bottom temperature, exact. Warmer, they ruffle and slop; too much taste. Colder, they flatten and stiffen; no taste at all. Oysters may be ordered from thousands upon thousands of Manhattan menus, but the best oysters come from Billy the Oysterman, way down on East Twentieth Street. Embarrassed by patron praise, enraged by patron complaint, Billy the Oysterman loudly protests that oysters of all edibles are the most temperamental. "My oysters," roars Billy the Oysterman, "are no different. Just the best good oysters. But I know what they like, how to serve it to them, how to bring out their best qualities! Same as with my customers."

The best place to be at three a.m. is not El Morocco. Nor deepest Harlem. Nor the Stork Club. Nor the Capitol Health Centre, although it's the best place to bowl in town: forty-two bowling-alleys, fifty billiard-tables, snooker, ping-pong, skee-ball, dining-room, grill: always open, day and night, and always full of celebrities and tournaments. Nor Luchow's, although it has the best draught beer and the oldest waiters in town—or anywhere. No, nor yet Twenty-One, where, it has been said, one meets lots of the best Edwardian people, but one doesn't have such a very cheerful time. No, but yes, the best place in town to be at three a.m. is in bed.







veris



Straw plume on  
a picot toque

Feathery fronds of  
straw on a  
cloche (Henri Bendel)



Loops and twists  
of picot braid  
(Henri Bendel)

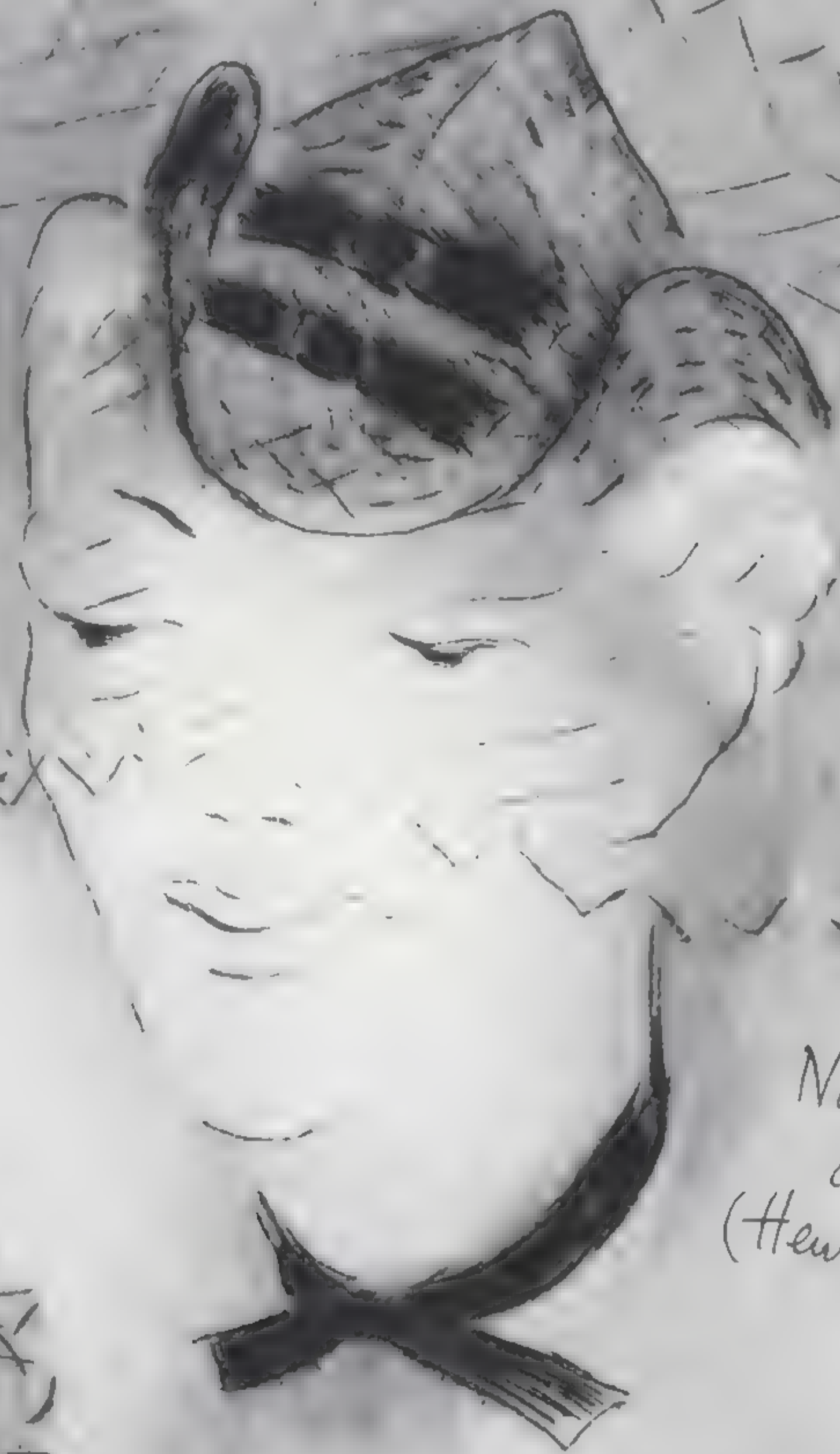


Spanish sailor  
banded with straw roll  
(Henri Bendel)

Straw plumes  
from Agnès



# Veils from Patou



Nimbus of mesh  
on grosgrain hat  
(Henri Bendel)

Chin-strap veil  
on a mandarin cap.  
(Saks-Fifth Avenue,  
New York and Chicago)

Vertis



Motoring veil  
tying down satin beret  
(Bergdorf Goodman)



# FRANKLY

Elsa Maxwell

"They call me a Stylish Stout, but I only laugh. What if it does sound like something out of a Third Avenue window. I'm fat, I'm five foot three, and weigh two hundred—maybe more. But it doesn't worry me. Worry makes you wretched, bad company, and no one accuses me of being that.

"Why grouse, my dears? Heavy women command more attention than thin ones, and they usually have more friends. They're not such bores—always preoccupied with clothes.

"A fat woman oughtn't to be allowed at large; she ought to be thrown in an asylum, if she doesn't know how to dress. It isn't so difficult. Look at me. It amuses me to be well dressed, though weighty. I hold my own wherever I go. You have to dress yourself mentally first, I say. Put it out of your mind that you can't be smart. Be unself-conscious. Walk into a room as if you were thin.

"Captain Molyneux dresses me now, and I've never looked better in my life. People say how much thinner I look. The truth is I'm actually fatter. It's Molyneux's simplicity that works the miracle. Never any freakish tricks to make me look like a colossal majordomo or German bandmaster.

"I haven't many clothes—very few, in fact. My big extravagance is party clothes, but then I live at parties, and *by* them. I get eight evening dresses twice a year; one for every night in the week, and one extra. For day: two tailored suits, two afternoon outfits, and sports clothes.

"The trouble with most Americans is that they buy everything in sight. Frenchwomen, chronically rather stingy, buy much less and, usually, look far better—even though they have homely faces, horrible ankles, and just passable figures.

"I love black. All fat women ought to. At the right is the black wool outfit Molyneux made me—a straight, three-quarters jacket and neat dress. But I'm not afraid of colour: purple, brown, burgundy. Don't tell *me* that red, if it's a deep wine, is taboo. I have a perfect one—a burgundy evening dress with a nice arm-covering cape.





“You see this (pointing to her upper arm), that’s a stout woman’s worst point. Molyneux cleverly gets around that by giving me cape sleeves or a back panel that half hides it. Little details like that make all the difference. Another thing, he always tacks my scarfs and belts in place—so nothing dangles.

“If you don’t want to look like a stuffed partridge walking on eggs, by all means wear low heels. My own are flat-heeled, square-toed, like those so many wear now, but I’ve been wearing them for the last fifteen years at least.

“I love sequins. Shown below is the black net-and-sequin dress Molyneux designed for me. The sequins are fastened only at one edge—an ingenious idea, for, if they were sewed down all around, they’d split with two hundred pounds sitting on them.



“Never, my dears, wear those little Aunt Jemima pancake hats. And never wear hats pushed far back on your head—it makes one look so vacillating. And never be over-corseted—iron-clad corsets murder ease.

“And steer shy of conspicuous accessories. A few important jewels, but not ropes and ropes hanging over the ledge of a dowager bosom. At night, I always carry a *minaudière*—for which I’ve had different coloured cases made.

“One thing, and this goes for the thin as well as the fat. Men get bored with women who think of nothing but clothes, women who spend half their lives in fitting-rooms. They haven’t time to be nice to men. Men don’t know anything about clothes anyway.

“Just to raise your self-esteem, look around the world and see the number of not-so-slender women who are beautifully dressed: Queen Victoria Eugenia of Spain, Lady Honor Channon, and Lady Sibyl Colefax, of London; Mrs. James Curtis, of Washington; Mrs. Robert G. Clarkson and Mrs. Charles Shipman Payson, of New York.

“If people come to my parties not dressed well enough to suit me, I dress them up myself—in paper. At the Red and White Ball I gave in Hollywood, I put them all in paper costumes, and the women never looked better in their lives. I’ve collected beautiful women all my life, for parties; at a successful party, you have to have a liberal sprinkling of beauties among the clever ones. Decorative women are better than expensive flowers—and they save florists’ bills.”









Not the can-can, this, nor yet an æsthetic Gypsy Rose Lee. But super corsets that prove, beyond doubt, foundations can have glamour.

Opposite: Silk Skin seamless Lastex pants, bantam-weight, yet with power to smooth all but the Junoesque; Saks-Fifth Avenue, New York, Chicago. Satin-and-lace Maiden Form brassière.

Top: American Lady evening girdle of net Lastex and satin, with uplift brassière and good control; Lord and Taylor; Marshall Field.

Left: Gossard's all-in-one, of "Dream Spun," a wizard silk jersey, light as lingerie, but with a will of iron. Best; Marshall Field.

More corset news on 116.



# Vogue's Spotlight

by Allene Talney

**F**LICKING about, Vogue's beacon has caught glimpses of the Victorian Valentines at the Museum of the City of New York; of Katharine Hepburn and Dennis Hoey touring the country, reducing audiences to a pulpy mush in "Jane Eyre"; of the great show of French paintings at the Seligmann Galleries; of Marc Connelly, with his egg-shaped face quietly directing Arthur Kober's "Having a Wonderful Time"; of the tear-drenched Hilton drama, "And Now Goodbye," with Philip Merivale; and finally, of the whole cast of "The Masque of Kings," the third Maxwell Anderson play, all blank verse and melodrama, rehearsing with Director Moeller, usually curled up unhappily on a deck-chair, draped with an ancient camel's-hair coat, waving a suave abandoned cigarette holder.

The beacon, however, caught all of "The Eternal Road," the Reinhardt spectacle that has cost almost half a million, was delayed a whole year, and had almost as many angel-backers as it has cast. Moving, astonishingly beautiful in conception, the first half of this pageant of the persecution of the Jews, set to a vibrant score by Kurt Weill, is magnificent, with intricately worked masses, and a monumental set—the kind of set that designers work out usually only in the renderings in their own books. Here Norman Bel Geddes had his chance and captured it. The second half, dramatically showing the story of Abraham, Isaac, and Jacob, of Joseph, Saul, and David, leaves you battered.



PHILIP MERIVALE



MARGUERITE CHURCHILL  
IN "AND NOW GOODBYE"



Jan Olsch





REGINALD GARDINER, AS HAMLET, WITH BEA LILLIE



ANY CHORUS—BACKSTAGE

The second Maxwell Anderson play of the season, "High Tor," is a Hudson River fantasia of poetry and low comedy—the latter, shatteringly funny, bitter, violent; the former inflated rhythm, full of marvellously sweeping music that turns in your ear to nothing. It is flamboyant with "smoken skies," and similes as false as "empty as an autumn leaf." It is all about a boy who owns a mountain, High Tor, on the Palisades, on which some of Hendrik Hudson's sailors on dark nights play tenpins. There, a couple of wily real-estate politicians, three hold-up men, the land-loving boy, his sweetheart, and the wife of one of the Dutchmen, by a metaphysical trick, all meet. It will always be memorable to me for the incomparable sight of two semi-respectable crooks, hoisted high on a steam-shovel at dead of night, praying the only prayer they know:

*"Matthew, Mark, Luke and John,  
Bless the bed that I lie on."*

The Theatre Guild has done, quite proudly, "But for the Grace of God," a photographic plate of the crime of being poor; of the net which catches both the children in sweat-shop labour and the employers. To get its effect, this play of a Catholic-Polish family—in which the children make hat-stands in machine-shops, and at fifteen reminisce about the days when they were young and happy—resorts to a revolting horror (a child's arm catches in the machine), horror with the dramatic smack of James Farrell and his Studs Lonigan. Sensitive with reality (not the sensitivity which escapes to whimsy-whamsey), it is furious, but observant. James McCallion, as the boy, is sixteen, furious, and superb, and Joseph Greenwald, as the Armenian employer, is fifty, furious, and superb. Leopold Atlas, who wrote it, once was a shipping clerk, won a Guggenheim Fellowship with his "Wednesday's Child," and turned out the kind of intelligent play that the public is always being told to want (rather than the escape literature they are blamed for loving), the kind that authors are always being urged to write. When they write them, no one likes them.



JAMES BELL IN  
"BUT FOR THE GRACE OF GOD"



BERT LAHR OF "THE SHOW IS ON"









## DRAPED OR MOULDED

For this black alpaca dress, a new silhouette stemming straight from "Jane Eyre" in its corset-like moulding, in its skirt breaking out in revolt far below the sharply etched waist. Hattie Carnegie; I. Magnin, California

To the ankles, no more, falls the first dress, opposite: the sort of dress that last year would barely have cleared the floor. Here in unfailing black crêpe, with scheming drapery that turns into a cape in back; Bergdorf Goodman

Second, opposite: Robert Piguet's flame-red jersey dress hangs straight as a shift when it's first put on. Not until you, yourself, have swirled it around and girdled it with gold, does it become this spiralled pillar; Bergdorf Goodman



FABRICS

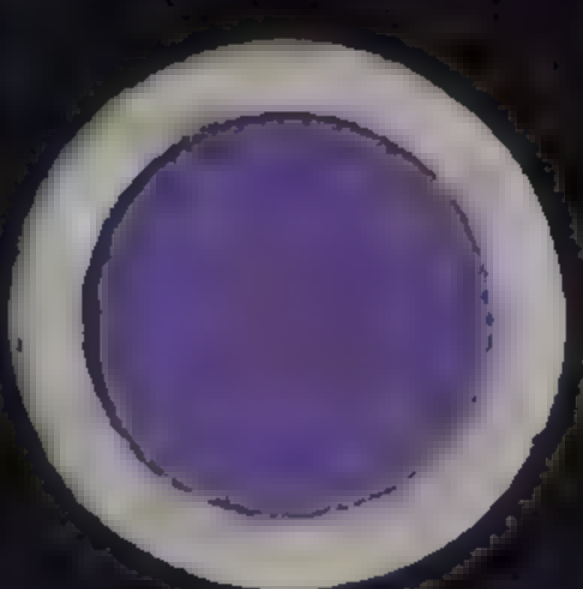
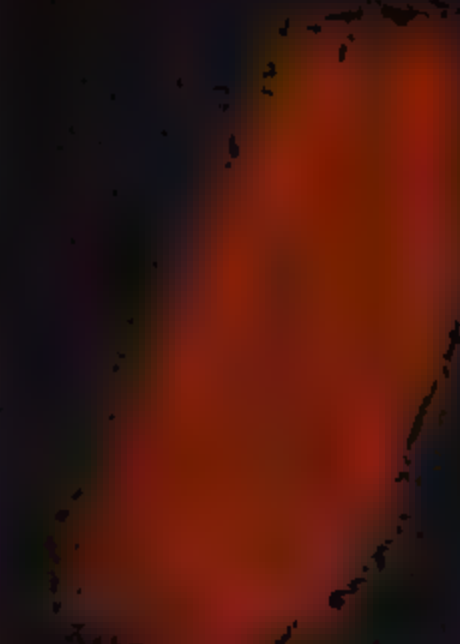
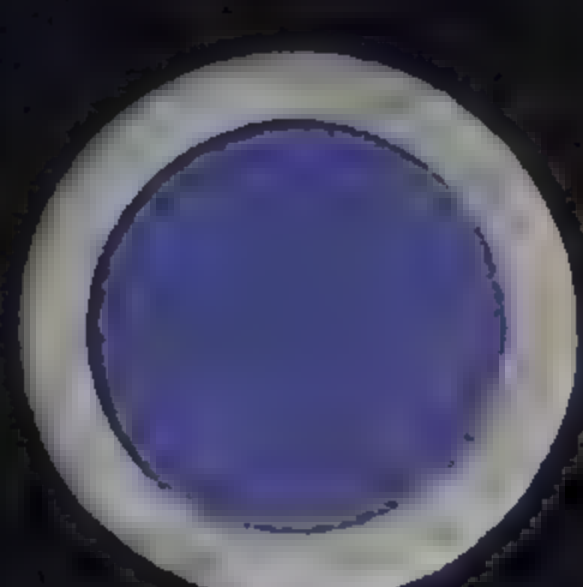
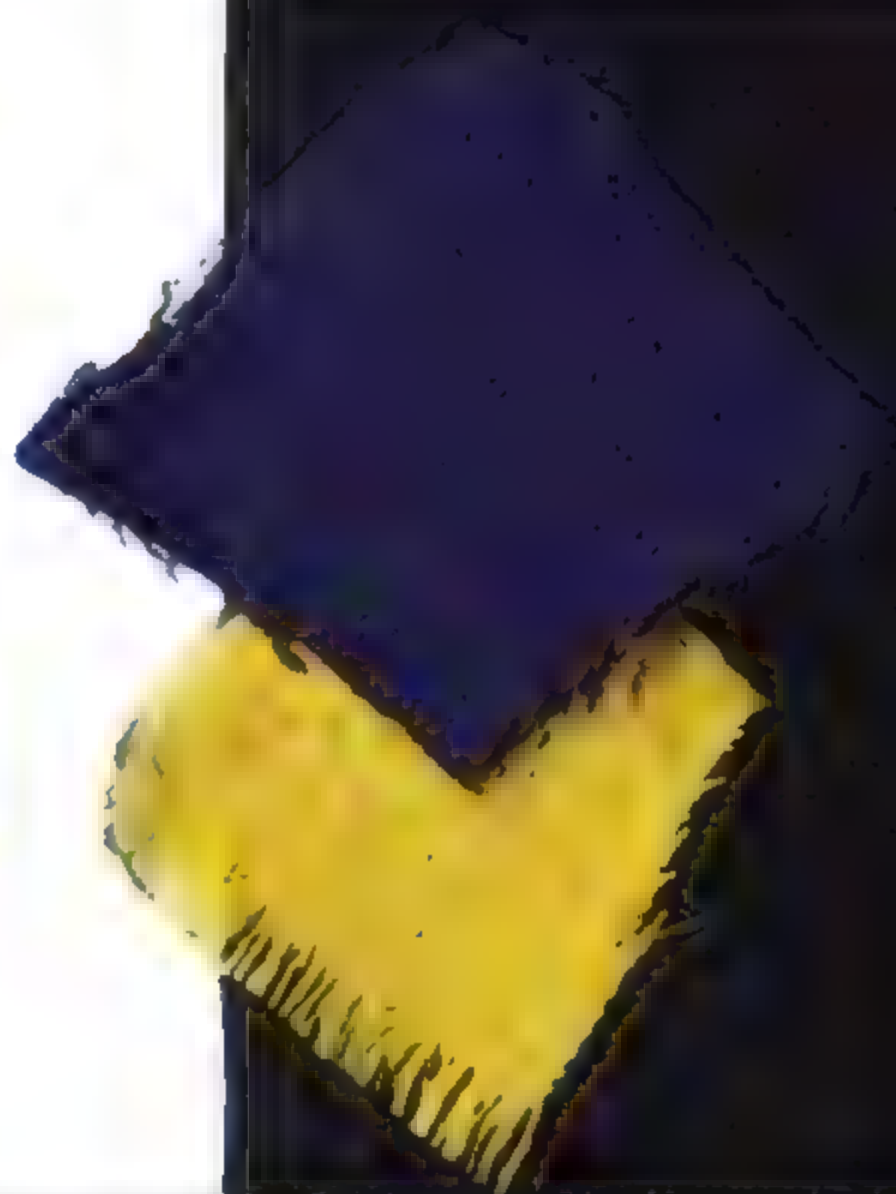
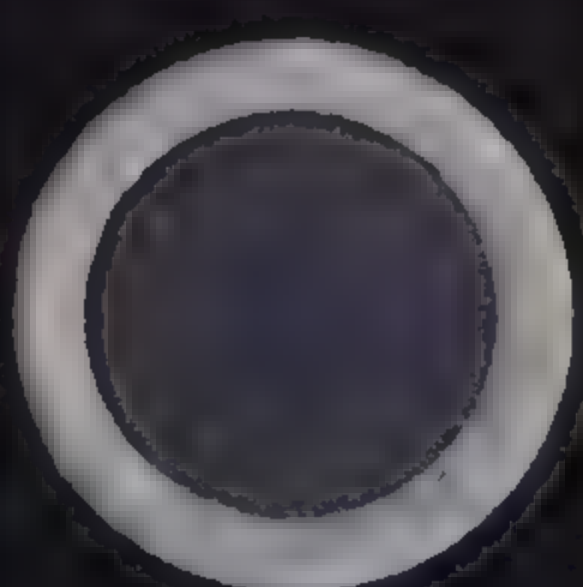
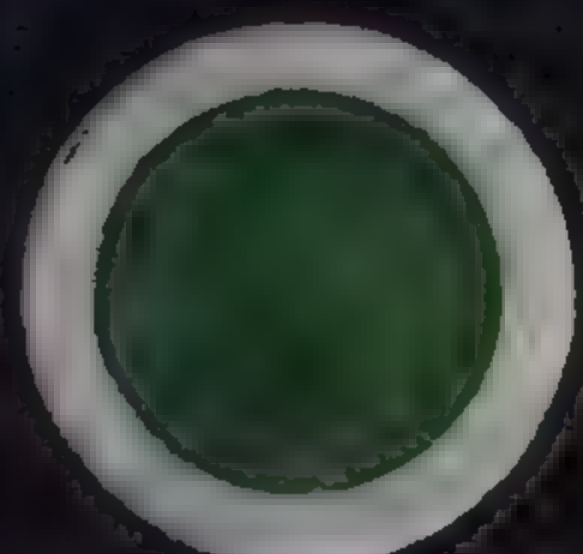
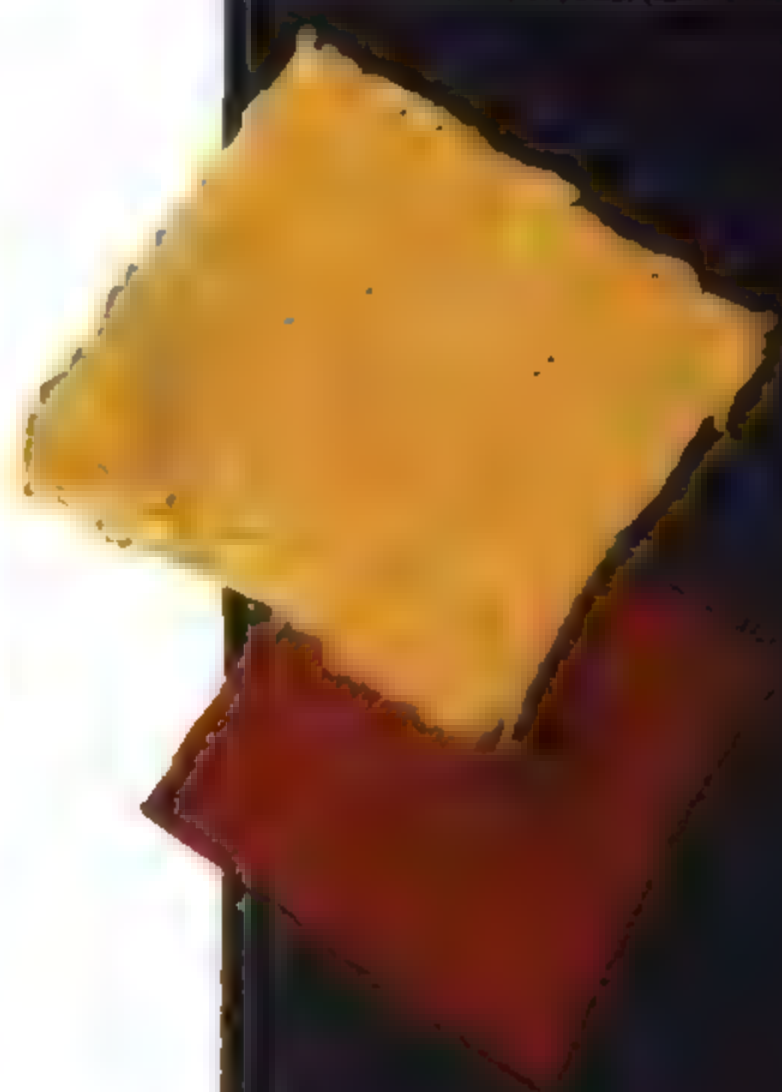
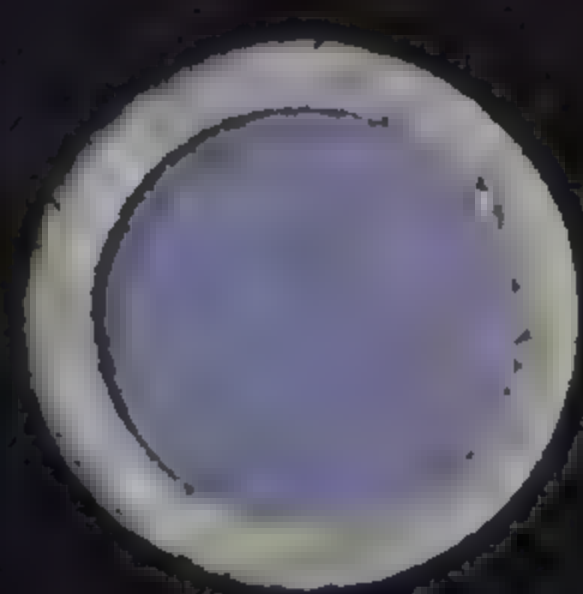
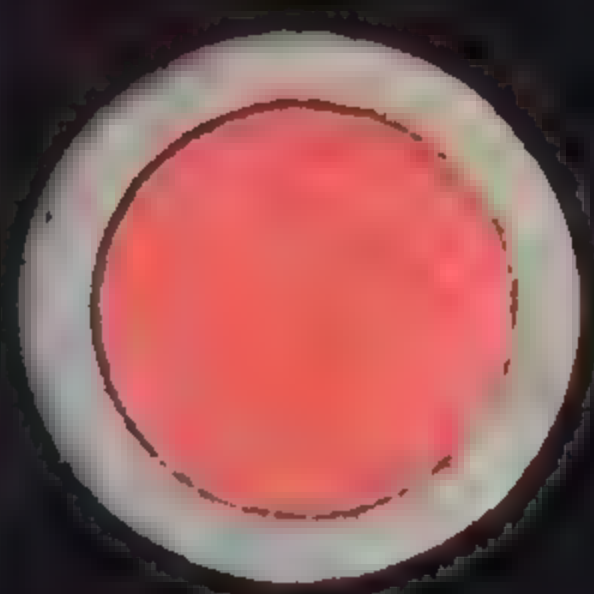
ROUGE

LIPSTICK

EYE SHADOW

MASCARA

POWDER





With the blue of D. I. and C. H. Stern's crêpe (Altman), the purple of a printed satin (Macy's)—Dorothy Gray's "Evening" powder, "Avis" rouge and lipstick, blue mascara, and silvered shadow

To complement the saffron of Strong-Hewat's tweed, the rust Celanese jersey (both at Altman)—Helena Rubinstein's terra-cotta powder, rouge, lipstick, blue-green mascara, and emerald eye shadow

With the wine of Marshall Field's "Heather Rep" and the green-and-wine silk (Lord and Taylor)—Frances Denney's "Castilian" powder, "Romance" rouge, lipstick, brown mascara, grey shadow

For the acid-yellow of D. I. and C. H. Stern's crêpe (Altman) and the blue DuPont Rayon crêpe (Macy's)—Marie Earle's peach powder, light rouge, "Vivid" lipstick, "Châtain" mascara, blue shadow

For Botany's natural cashmere (McCutcheon), the rose Snia Fiocco Wolonee fabric (John Wanamaker)—Primrose House "Rose-Petal" powder, "Primrose Red" rouges, black mascara, violet eye shadow

THERE is so much talk about harmonizing make-up and so little actually *done* about it! And now this season has presented its own special little problem in the new off-colour costume shades, those greyed, toned-down colours that are prone to give your face an equally greyed, toned-down look unless you have the right cosmetics on it. Of course, there is no excuse for *not* having the right ones, when every important beauty maker is spending her life creating them for you. For example, on the opposite page, we have assembled a group of important fabrics in the new off-colour tones, one or more of which will undoubtedly make an appearance in your spring wardrobe, and five specialists have prescribed practically fool-proof make-ups for them.

Naturally, the off-colours are a rather special case to point our general moral. What really happens to most of us is that our wardrobes, if they are well planned, fall into two or three colour-combination categories, and for these colours we ought to plan make-ups as carefully and consistently as we do accessories. You can't pooh-pooh this matter off, either, by saying that you can't be buying a new lipstick every time you buy a new dress, or you aren't going to crowd your dressing-table with sets of make-up you don't know what to do with. Nobody wants you to do that. The thing to do is to keep a keen eye out for every new colour that enters your wardrobe to see if you have it satisfactorily accounted for in your cosmetics. If you haven't—then act.

Our off-colour chart doesn't cover the whole spring situation. Often, you have to take your new dress, or a piece of it, to a shop and experiment yourself under expert guidance. These make-up schemes, however, will suit various other costume colours as perfectly as they do the combinations we show.

For example, the lightly keyed colour scheme by Dorothy Gray (first, above) complements equally well all the warm blues, the bluish reds, from pale, dusty, and bonbon shades through fuchsia, and the greens with blue tones in them.

Helena Rubinstein's make-up on the chart is also primarily for daytime, and is especially good with honey-beige, gold, saffron, rust, brown, and yellowy-green tones.

Frances Denney's very new-looking deep tones do particularly well by wine and violet shades, green, grey, pink, and pastel colours in the daytime.

Marie Earle's vivid colours, chosen here for sulphur-yellow and deep blue, are equally flattering to caramel, bright blue, black, and grass-green.

The Primrose House ensemble, with its clear shade of rouge and lipstick, will also complement grey, rose, navy-blue, chartreuse, yellow, and blues with undertones of red in them.

## OFF-COLOUR STORY







UNPRESSED REVERS, but no sign of a collar on the green wool coat, far left. Further marked for success by its pleats, by pockets twice removed from where you'd expect them. Bonwit Teller; I. Magnin, California

COATS LIKE DRESSES—so well done are their details. As in the black wool coat, centre, with a sunburst of stitched tucks all round, and stitching on its pockets and tiny collar. Saks-Fifth Avenue, New York, Chicago

LIGHT AND LOOSE top-coats, just short of full length, like the grège tweed, left, that's not—by any chance—intended for cruises and down-country, but meant to be worn in town over black. Best; and Marshall Field

FINGER-TIP BOX-COAT (right), like a navy man's reefer, to go over light coloured wools. Navy-blue basket-weave wool is used for this coat, with pleats in the collar to spring it out from the face. Altman; Marshall Field

BUTTON BRIGADE clear down the centre-front of a light-weight black woollen coat (at far right), and white piqué collar, vest, and cuffs that are easily detached in the interests of perpetual freshness. From Jay-Thorpe



FIVE TO THE FORE





CECIL BEATON

## ROLLED UP

The sides of your hair and your hat take the same upward slant. You will find many variations of these new hats with their sides turned suddenly up from your face, like this picaresque triumph of John-Frederics, in black felt with a veiling chou. But you'll probably never find a more beautiful coiffure to wear with them than this designed by Emile of Fifty-Sixth Street. Sleekly waved close to the head, again with the upward movement all around, the blond of the hair follows the black of the hat with high dramatic effect. The evening dress is from Bergdorf Goodman. Jewels with the daytime dresses on both pages by Olga Tritt





Brushed up is the way your hair should be under the new hats that are smacked way forward on your head, like this stitched satin beret of Patou's, anchored by a veil tied in front or behind (Bergdorf Goodman). André, of the Richard Hudnut salon, combed the hair for this coiffure straight up, all around the face, sleek as a wet seal, then capped it with curls. This brushed-up look all over the head—like the slicked heads you saw in the French film, "La Kermesse Héroïque"—is important, and succeeds in giving an entirely new look to your face. Dresses from Bergdorf Goodman. Evening jewels on both pages by Paul Flato

## BRUSHED UP









**THIN WOOL DRESSES** that take to soft little dressmaker tricks as though they were fashioned of silk, are so important and so vital you'll crave at least two. The first one, above, in the primavera's own navy-blue, widens its skirt with each succeeding tucked tier, until the hem ripples out in full flare. Piqué makes the white tie and miniature revers. Jay-Thorpe. A strange new colour for the second dress: a bright, vibrant caramel, tawny as unpulled taffy. And a snug, buckled bolero that aids and abets the crêpe sash in diminishing the waist. From Bonwit Teller; Marshall Field

**COAT-DRESSES** neat, young, and now, after years of success, indigenous to the American scene. This year, they look particularly new made of silk, such as the incoming tussur used for the first dress opposite, in a black-and-white Persiany print. From Bonwit Teller; Martha Weathered. The second passes for a redingote, but is a beige silk dress with a brown-and-white print insert. An Ann Lauren selection; Franklin Simon. Old-fashioned black silk poplin (third), than which nothing tailors more beautifully, is seamed and buttoned in this beltless dress; Jay-Thorpe



# Colour collaboration

It is the leitmotif for spring—a collaboration of two, three, or more colours, more often than not, unexpectedly assembled. Prints appear in strange concoctions of tones that would have outraged us a year or two ago. Perhaps Surrealism has freed our inhibitions! Neat beige tailleurs take on new interest with dark green accessories, perhaps spiced with a dash of vermillion. Grey looks new and young and lively worn with vivid stripes; with burnt-orange; with dark brown; or with bright dark blue. So do pale yellow and wine; dark green and coral; black with beige and deep red; navy-blue with beige and orange

## muted tones

Understatement of colour. Blue like spring skies seen through smoke. Pale rose overcast with dust. Strange pinky-violets. Off-tones of grey and beige that melt into each other imperceptibly. Bright orange with a veiled overtone. Dusty yellow. Placid grey. The greyish olive-green of covert, with a suddenly new look. Wear these muted tones in threes: beige, orange, grey-green; smoke-blue, dusty yellow, grey. Use them singly or in twos as a foil for navy-blue, for black, for the deep caramel-browns, or for beige. But use them somehow, somewhere in your spring. They indubitably belong there!

## classics revised

Old favourites playing a return engagement after an absence of years: Bedford cord; kasha; twill, covert-cloth; flannel, serge, wool voile. They have a look of quality that defies time, and new refinements in weaves that bring them sharply up to 1937. The little pleated suit of navy-blue twill seems, somehow, just right again. Flannel blazers reappear. Serge coat-dresses—very pre-War—and covert tailleurs look as new as they did twenty years ago. Fine flat crêpe, challis weaves, ageless Persian patterns in prints, tiny bouquets scattered on a dark ground. This new feeling for the classics is felt everywhere, so that there are fewer hairy surfaces, more simple monotone tweeds, much fewer bubbly cloqués, many more simple-surfaced crêpes. Fewer (or almost no) fabrics with confused complications of design over design; and everywhere, many, many weaves in wools, silks, and synthetics that have subdued their own textural design for the sake of elegant line and sophisticated use of colour.



take beige as a basis

HOCKANUM BEIGE WOOLLEN

FAULKNER AND COLONY TWEED: LORD AND TAYLOR

BOTANY WOOL BOUCLÉ: LORD AND TAYLOR • (CENTRE) JOHN WALTHER TWEED

and add



PRINTED DU PONT RAYON:  
MARSHALL FIELD



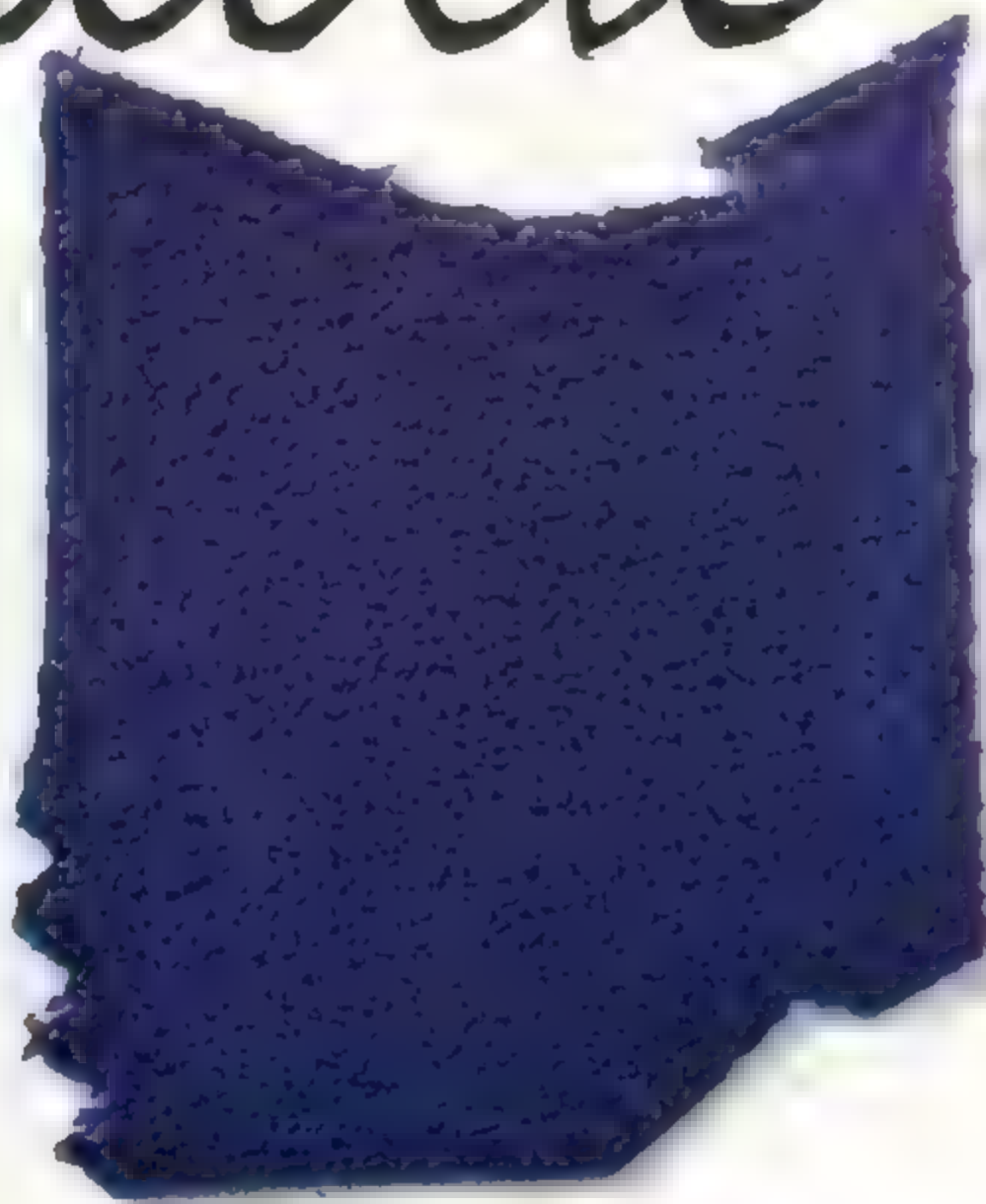
IMPORTED WOOL CHALLIS:  
MCCUTCHEON



D. I. AND C. H. STERN'S "CRÉPE  
ELOPE": JOHN WANAMAKER



SWALLOW-PRINTED SILK: MCCREERY



BUCOL RAYON CRÉPE, "TOILMY"

any one of these



pick your blue

JUILLIARD'S HAIRY TWEED

LORRAINE RIBBED WOOLLEN

(CENTRE) HOCKANUM SHEER CORDED WOOL

and cheer it with these



SILK JERSEY: MACY'S



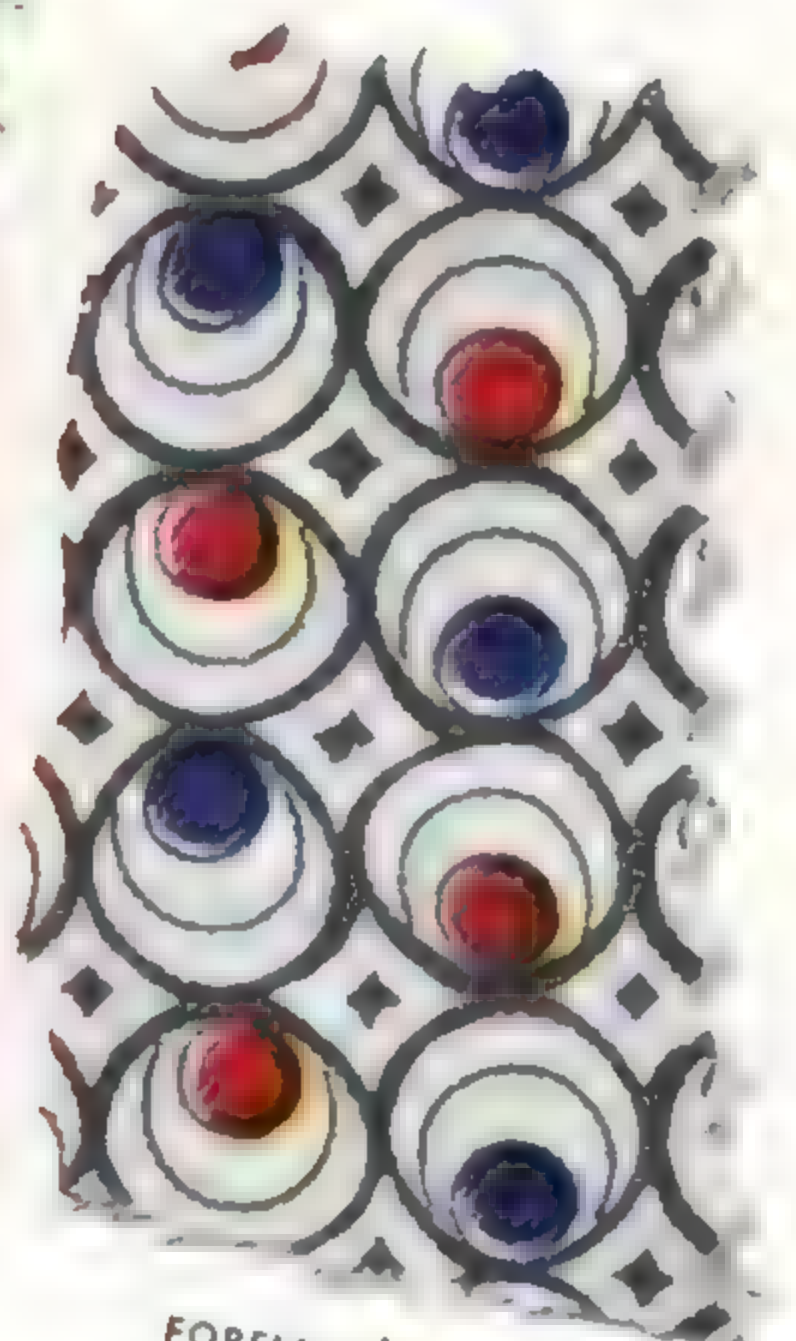
CELANESE JERSEY: ALTMAN



"BUCOL" PRINTED SILK



VIYELLA FLANNEL: ALTMAN



FOREMAN'S PRINT OF  
DU PONT SPUN RAYON



PRINTED CROWN RAYON



STÜNZI'S SHEER SILK:  
LORD AND TAYLOR



"CHALLITWILL" OF  
SNIA FIOCCO RAYON



FORSTMANN'S WOOL "POROSA": ALTMAN

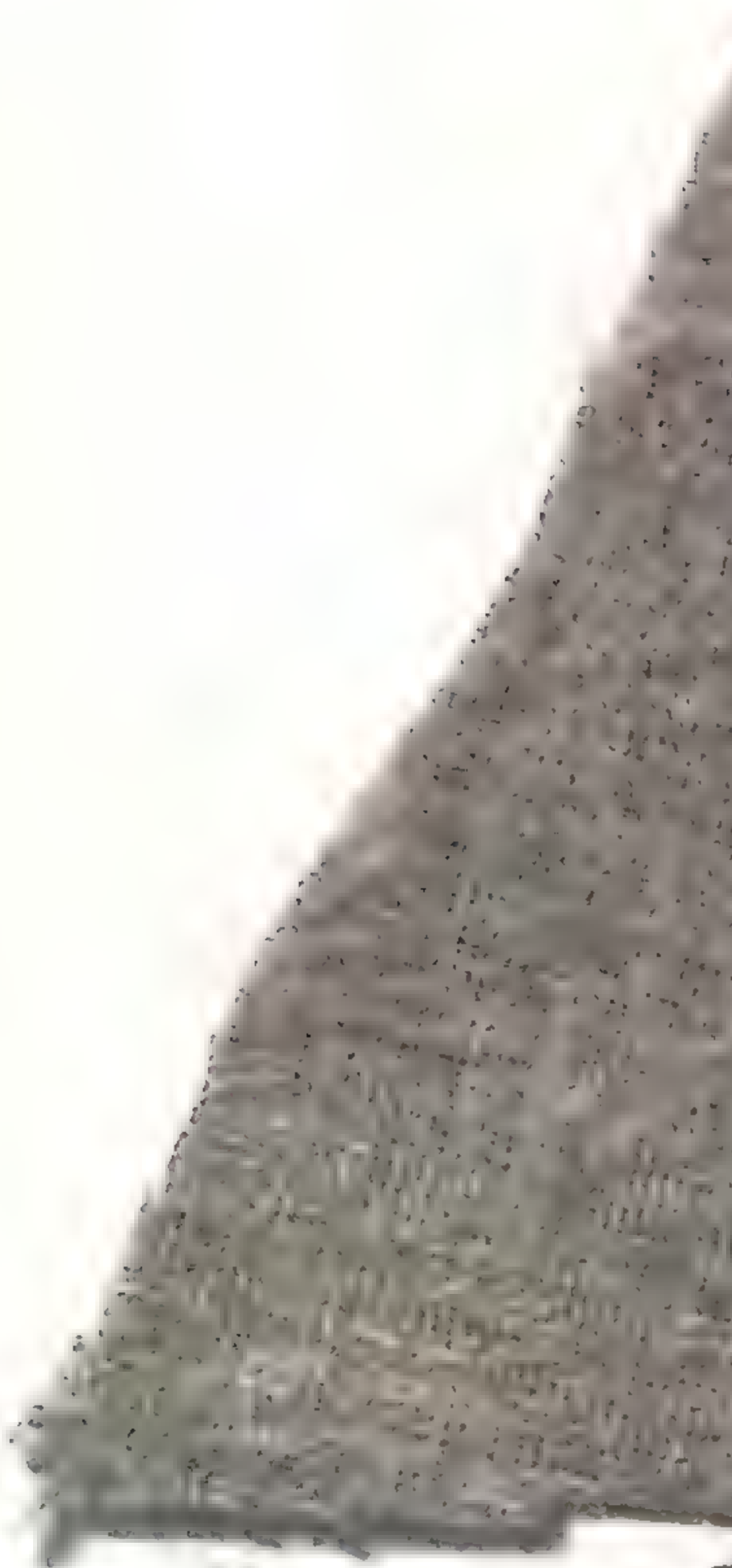


DU PONT SPUN RAYON: LORD AND TAYLOR



play these harmonies  
on a grey theme

JUILLIARD'S "COCONUT" WOOL



HOCKANUM FLANNEL



STROCK'S NATURAL CASHMERE

FORSTMANN'S TWILL: MCCUTCHEON





488

begin spring with black  
and spice it  
with colour



BACK VIEWS ON PAGE 108



THE potent formula of black with bright colour still works flawlessly this spring. That's why we've mapped out designs, colours, and fabrics herewith, beginning with three samples of the bed-rock black that will go into your coat, a simple dress, and a suit. 1. Forstmann worsted Bedford cord; Lord and Taylor. 2. Wahneta's Enka Rayon crêpe; Lord and Taylor. 3. Forstmann's twill; McCutcheon. Then the colour supercharges to sovereign black: 4. Stehli's Crêpe Suzette; Macy's. 5. Frank Associates printed silk; Lord and Taylor. 6. Sheer French wool; McCutcheon. 7. Celanese crêpe. 8. Crown Rayon Alpaca; Macy's. 9. Ducharme's printed rayon; Lord and Taylor. 10. Strong-Hewat's tweed. 11. Du Pont Acele Crêpe. 12. Tennessee Eastman Acetate crêpe; Macy's.

Now for the designs that will turn these fabrics into tangible chic:

Frock No. 488: To be a muted mass of colour under a black coat, make this of 7, 8, or 11. Designed for sizes 12 to 20; 30 to 40.

Ensemble No. S-3951: The dress follows the same fine lines of the coat. Make the dress bright, perhaps the earth-red of 6, or of one of the printed fabrics. The redingote coat is dead-right black—and good over other dresses, besides. Designed for sizes 12 to 20; 30 to 38.

Suit No. 7627: Here you have a choice. Make this in black or of the beige tweed 10, bound in black. Designed for sizes 12 to 20; 30 to 40.

Frock S-3956: Black for the one-piece dress; a print 5, 9, or 12 for the soft gilet under the blouse. Designed for sizes 12 to 20; 30 to 40.



designs for dressmaking



# FINDS OF THE FORTNIGHT

VOGUE'S



ALL MODELS FROM ALTMAN, NEW YORK  
OTHER SHOPS ARE LISTED ON PAGE 127

Small flowers brighten this dark crêpe dress; the petalled collar, the adjustable sash, and the long sleeves are kind to large proportions. About \$50

A V neck-line makes your face look longer, and shirring centres the softness over the bosom in this flattering-ly simple sheer crêpe dress. About \$30

**SELECTED FOR LARGER WOMEN** There's no earthly reason why a few extra pounds, more or less, should keep you from wearing the fresh new fashions of this spring. Not when they're handled as cunningly as in these five Finds—selected because they have the important lines of the season, and have, at the same time, a magnificently minimizing effect on the lines of your figure. Consider the bolero on the opposite page: set, for you, only at the front of a redingote, so that there's a straight, unbroken sweep in back. The redingote line again—and what could be kinder?—is in the third dress on the opposite page, traced with narrow pleating to give the all-important impression of height. The centre costume, opposite, proves again the supremacy of monotone for jacket-dresses; the two dresses above have smooth, vertical lines, shoulders slightly accented, neck-lines emphasized—with shirring, a petalled collar, or a white frill—and spring in every inch of them.





A bolero appears only in front on this redingote of heavy sheer crêpe. The back is straight, and underneath is a slim dress of printed crêpe. About \$65



Try a high, square neck-line for a change. It's amazingly youthful and easy to wear, in this Onondaga crêpe dress (centre) with a jacket. About \$60



Right: this printed crêpe dress borrows the lines of the redingote; smooths over-curved areas. A pleated border trims the edges. About \$50

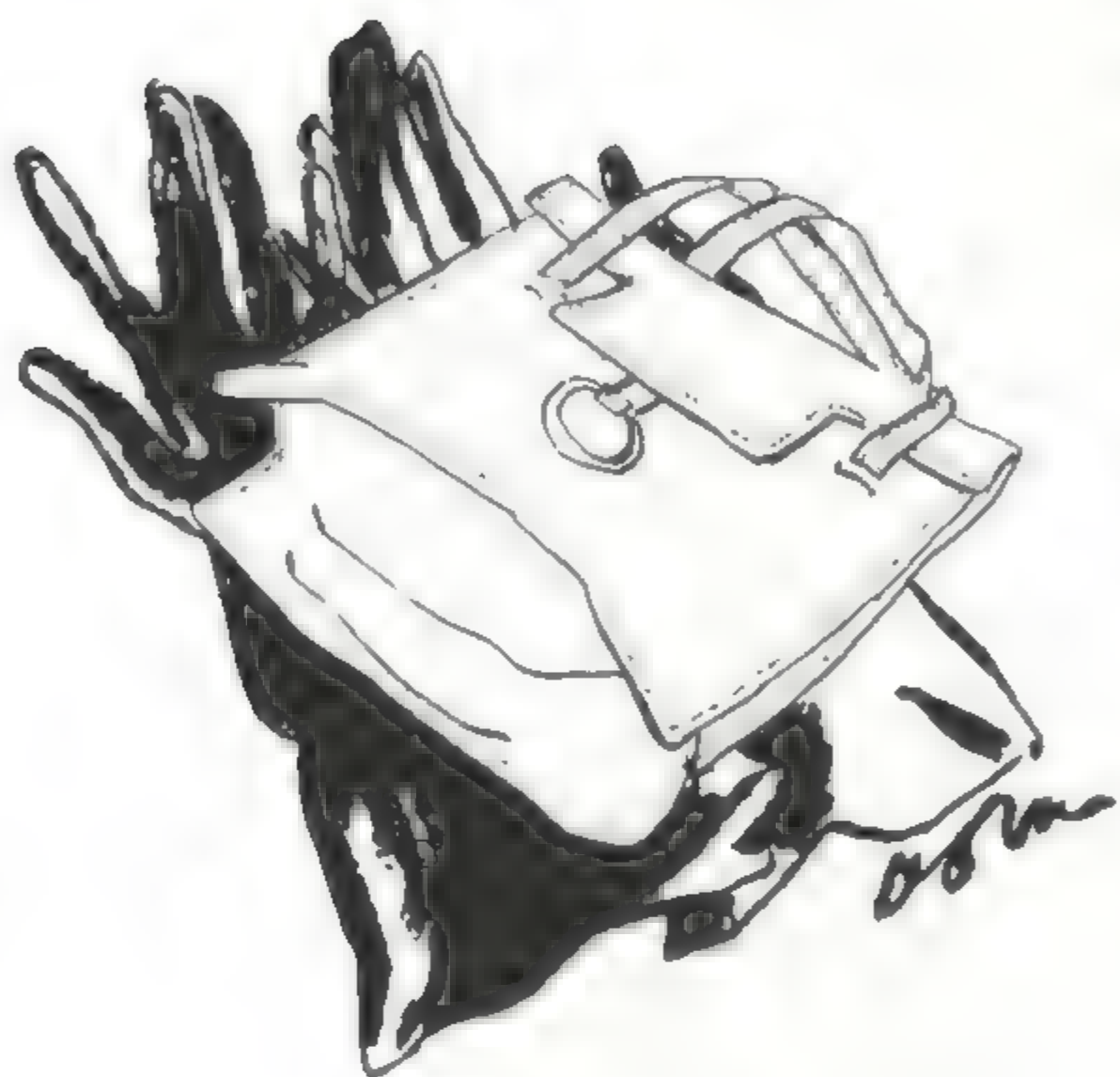


# SHOP-HOUND ROUNDS THEM UP



Starting from scratch, I must tell you about some marvellous new girdles imported by Henri Bendel. Sure joy for your spring clothes. These are fourteen-inch girdles, with no bones at all. Brocaded satin panels, front and back, and lace Lastex at the sides do a fine moulding job. In peach, white, turquoise, and the new dark colours—navy-blue, brown, black; about \$30. The same girdle with taffeta panels costs about \$22.50. Bandeaux to match, day or evening, from about \$1.50.

Shop-Hound picked out this very elegant (and I mean elegant) little white pigskin bag to wear with black. Carry it some late afternoon, when you're dressed in black furs, black hat, black gloves. Just that one stark white note. Miss Penn, 501 Madison Avenue, makes this bag—and makes it beautifully, of course, fitted with her pop-up cigarette-case. In the great black-and-white struggle, you may like to know that you can clean this bag successfully; and that you can now buy black gloves that really and truly won't crock. These are black "Polava" leather slip-ons in new spring versions; about \$5 at Jay-Thorpe.



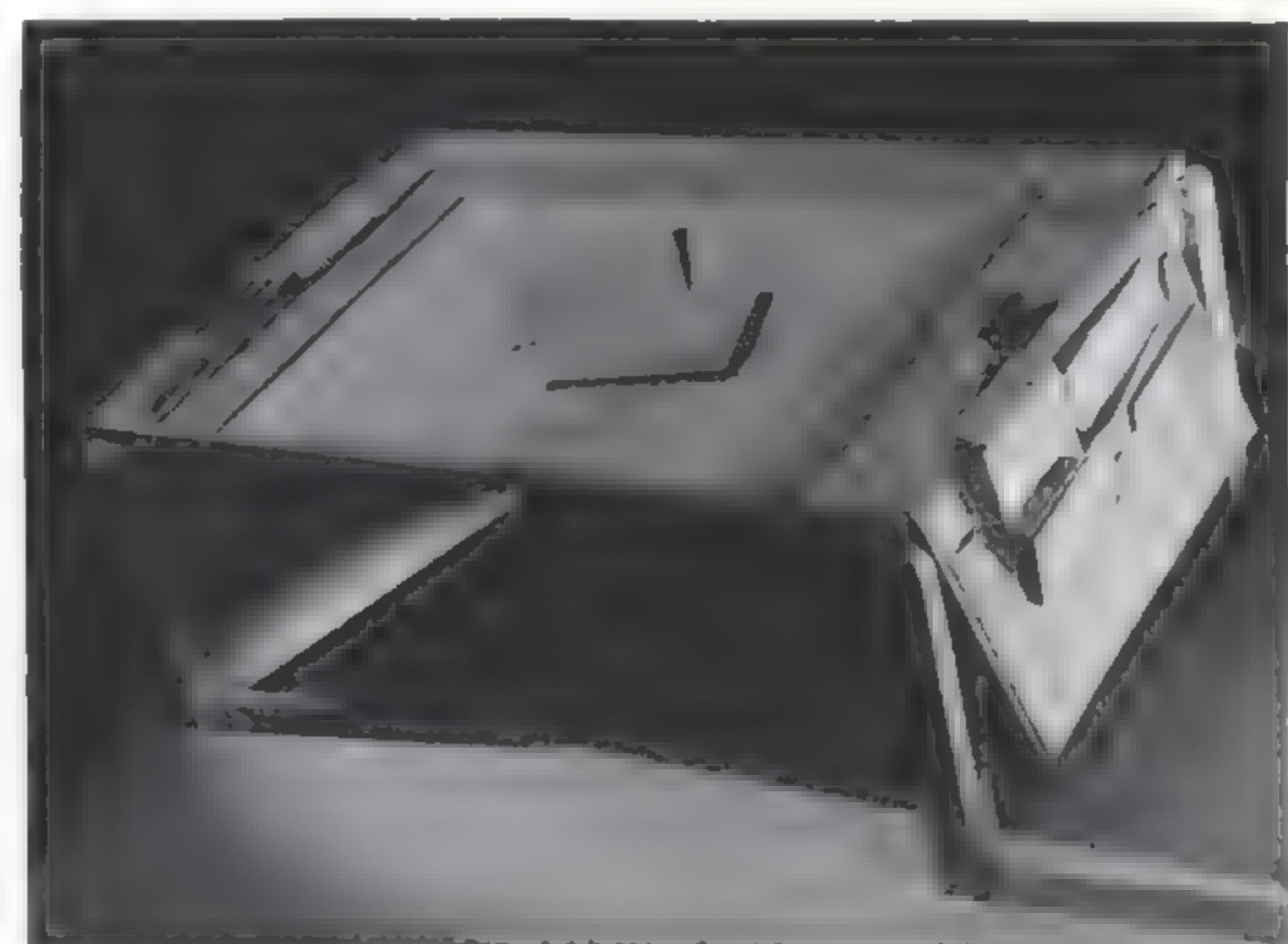
How would you like a neat little light-weight black woollen suit, with a fresh green-and-white striped handkerchief linen blouse? It's designed and made by Dorothy Couteaur, who was associated with Molyneux in Paris for years. Miss Couteaur now has a lovely pale beige and yellow salon at 695 Fifth Avenue, and is doing smart, young, well-bred clothes. She will work out all kinds of original and individual ideas with you, very invigorating. Made-to-order dresses from about \$90.

Fanny and Hilda, those clever milliners at 501 Madison Avenue, have the dexterity of East Indians when it comes to winding turbans for the head. A good thing to be thinking about against the time when the March winds do blow. They give you, with a gesture, the best features of the pill-box and the turban (right), all in one very chic and becoming hat. In two tones of crêpe—coronation and navy-blue, or one of the exotic combinations, such as fuchsia and blue—with fine accordion pleating for the turban twist. Far right is a grosgrain skull-cap with a colourful twist of spaghetti felt. Both hats about \$28, to order.



Refreshing as Japanese cherry blossoms in the spring—a canister of tea to take to your week-end hostess. Yamanaka, 680 Fifth Avenue, has enchanting porcelain canisters containing a half-pound of Oolong-type tea, all in a decorative Japanese box, about \$2. Porcelain canisters of Chinese Jasmine tea, in a handsome lacquered box, cost about \$4. And I love their lacquered-wood cocktail cups and finger-bowl sets in solid, dully gleaming colours—black, gold, red; red-and-gold.

Joseph Mullen, decorator, 305 East Sixty-Third Street, has designed the bed-desk for industrious Sybarites; about \$145, to order. The desk has the right slope, folding legs, and is upholstered in pale beige leather, hand-tooled in gold. A portfolio to match has flaps, lined in moire silk or satin to go with your room, and pockets made to fit your writing-paper. The writing-paper shown here is Bergdorf Goodman's Papier Diplomatique (notice the long envelopes with end flaps) and jodhpur-tan note-paper, both by Crane. (Continued on page 110)



RAWLINGS





# Luxury IN SOUP

PERHAPS no soup challenges the *savoir faire* of the chef more than cream of mushroom. It must be "born with a silver spoon", so to speak—equal to its high social calling—faultlessly made—truly a soup *élite*.

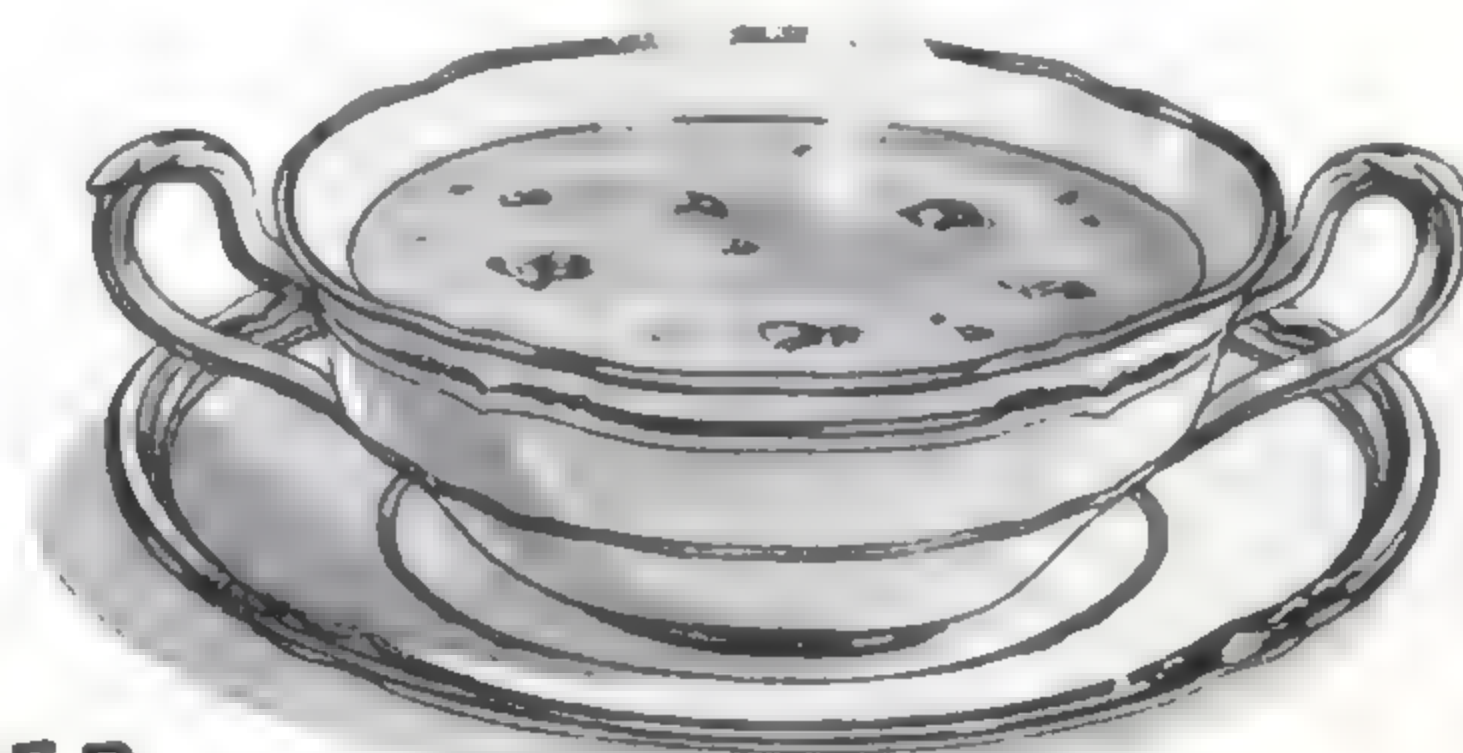
So Campbell's chefs, not content with their former triumph, have achieved a new Cream of Mushroom which is surpassingly rich and luxurious. In it are fairly lavished the choice, cultivated mushrooms—both in the delectable purée and in the garnish of succulent mushroom slices. Much, much richer, too, in its golden, double-thick cream—cream so thick it will hardly pour.

If you have a taste for the best things in soup, prepare to indulge it now. Hostess or planner of the family meals—write Campbell's Cream of Mushroom high on your list—and often!



Campbell's

New  
**CREAM of MUSHROOM**



MORE MUSHROOMS....CREAMIER....BETTER THAN EVER



## DISCOVERIES IN BEAUTY



ANDERSEN  
The fine points of Elizabeth Arden's Aviation Kit, workmanlike as it is chic, are described below

EVERY one who travels by plane knows the desperate problem of keeping cosmetics, along with everything else, under the thirty-five pound limit. The creams and make-up which you really need when you are travelling seem to weigh more than anything else when you are packing with an eye to poundage. Elizabeth Arden, who has the faculty of solving the problems of smart women practically before they realize them themselves, has produced the new Aviation Kit, which you see above, as the handsome answer to the whole business. Incidentally, the case is just as smart and functions just as satisfactorily even if you aren't flying to your destination. The cover is of a treated fabric that will stand a lot of hacking, but is very light in weight. It is lined with washable material in a delicate pink and includes all special preparations for travel. The creams are packed in feather-weight aluminum jars. The make-up equipment is complete with powder, rouge, eyelash make-up, lipstick, and a package of tissue. In addition, there are a large mirror, a comb, a tube of Elizabeth Arden's superb tooth-paste, a purse, and an envelope compartment large enough for your nightgown, so you don't have to open any other case for overnight stops.

What every one wants is a lipstick that stays the way it is when you first put it on. If you haven't found one as yet, Corday has provided one for you in their brand-new "high test" lipstick. This is so named, undoubtedly, because it has been put to every conceivable test in extremes of climate and weather. Once you have applied it carefully, you can go skiing down a mountain or lie under Southern suns without fear of the lipstick hardening or running. The colour remains smooth and true, and the texture is soft and creamy. The "high test" lipsticks are made in four shades, including the new Electric, which is a versatile colour that seems to prove becoming whether you are of blond or brunette persuasion. The cases are in a variety of attractive colours, and you will find the new lipsticks wherever the Corday products are sold.

With Coronation excitement working up to fever-pitch, Peggy Sage brings out her contribution to the exciting array of preparations dedicated to this major event—her Coronation shade of nail polish. It's a lovely regal shade, deep and at the same time soft, with a good deal of blue undertone. One of the main reasons that Coronation is such a noteworthy addition to Peggy Sage's well-known variety of shades is that it is so particularly good with two outstanding spring shades—beige and the inevitable avalanche of navy-blue.

The first thing you notice about smart new powders and powder shades is that they have a glowing, alive quality that really gives an added touch of loveliness to your skin. The new Jean Patou powders are a perfect (Continued on page 100)

## THIS is the new reefer

the coat you will want, above all others, for your first spring costume, young and slim, its defined waistline, crisp shoulders, and upward sweep of buttons so definitely the new trend. Fine black or navy chevron tweed with printed scarf and metal watch chain accent. Sizes 12-18. 59.95

In the Coat Shop,  
Third Floor

*Lord & Taylor*

Fifth Avenue at 38th Street



# Reduce Pores...*Soften* Lines



**WITH THIS ROUSING  
UNDER SKIN  
TREATMENT**

**Age signs begin here**  
Under your skin are tiny active glands, blood vessels, fibres. When they function poorly, age signs start!

Miss Kathleen Williams: "A Pond's Cold Cream treatment makes my skin feel wonderful — just so fresh and invigorated. It smooths out little lines."

**YOU'RE TWENTY...** you're twenty-five... you're *thirty* or more!

The years slip by quietly enough. The things that tell it to the world are—little lines and—a gradual coarsening of the skin's very texture.

Coarse pores and ugly, deepening lines do more to add years to your face than any other skin faults. What causes them? How can you ward them off?

## **A Faulty Underskin —**

Both come from a faulty underskin.

Pores grow larger when tiny oil glands underneath get clogged—lines form when fibres underneath sag, lose their tone.

To keep these little glands and fibres functioning properly, you must invigorate that underskin. You can—with regular Pond's deep-skin treatments.

Pond's Cold Cream contains specially processed oils. It goes deep into the pores,

clears them of make-up, dirt, clogging oils. You pat more in briskly. You feel the circulation waken. Your skin tingles with new vigor.

Day and night—this thorough cleansing and rousing with Pond's Cold Cream. Soon cloggings cease. Pores actually reduce. Under tissues are toned, and lines smooth out. You look years younger!

## **Day and night — this simple care**

Here's the simple treatment that hundreds of women follow, because it does more than cleanse their skin:—

*Every night*, pat on Pond's Cold Cream to soften and release deep-lodged dirt and make-up. Wipe it all off. At once your skin looks clearer! Now rouse your underskin. Pat in more cream *briskly*. The circulation stirs. Glands waken. Tissues are invigorated.



## THE *Lady Morris*

modern young aristocrat, says it's easy to have a lovely skin in spite of sports and a whirling London season. "I have learned that Pond's is the best way to avoid lines, roughness, or coarse pores."

*Every morning* (and before make-up) repeat . . . Your skin is smooth for powder—fresh, vital looking. Your whole face is brighter, younger!

Start in at once to give your skin this invigorating daily care. Get a jar today. Or, just send in the coupon below. It brings you a special tube of Pond's famous Cold Cream containing enough for 9 treatments.

## **SPECIAL 9-TREATMENT TUBE and 3 other Pond's Beauty Aids**

POND'S, Dept. 11-CB, Clinton, Conn.

Rush special tube of Pond's Cold Cream, enough for 9 treatments, with generous samples of 2 other Pond's Creams and 5 different shades of Pond's Face Powder. I enclose 10¢ to cover postage and packing.

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Copyright, 1937, Pond's Extract Company



# BENGALINE VANGUARD

*by Schiaparelli*



Forerunner of a new trend in dressmaker—softened suits. Bengaline tipped with leather at the neckline, lapels, shoulder-high pockets. Black or navy. 12 to 20.

**\$35**

*Bloomingdale*

N E W . . . Y O R K

## DISCOVERIES IN BEAUTY



The miniature and the travelling version of Coty's inspired new manicure kits; see below for details

(Continued from page 98) example of this, all of their thirteen shades possessed of a live, vibrant feeling. There is an intensity of colour to these powders, as well, that is equally flattering when it is on your face. They are scented with the enchanting Patou fragrance, "Moment Suprême," which, in itself, is an excitement. The Jean Patou powders are to be found in the smart shops.

We are frankly a push-over for tricks—when they are tricks which really have some aim in life, as Coty's newest manicure stunt has. The new Coty manicure sets are designed with a little well or indentation to hold the necessary bottles in a firm and upright position when you are applying your polish. Every one who has ever done her own nails knows the tortures of a wobbly bottle of polish or polish solvent, which is eternally in danger of overturning just as the final artistic touches are being applied. Aside from being eminently practical, the cases are also very smart and new looking, and the travel kit, which is the larger of the two pictured above, has a clever lock arrangement, which guarantees safety in transport. There are four cases, varying from the polish-solvent combination to cases that hold everything for complete manicure, including triumphant little nail-brushes and a glass cylinder for orangewood sticks, cotton, and such.

There is something irresistible to us about a travelling kit, not only because we love to travel, but because these cases are the most infallible way of keeping all your essential creams and make-up together in one place wherever you may be. This is just one reason why we find Daggett and Ramsdell's new Salon Kit a real news item. Another reason is that it not only contains a complete array of creams and make-up preparations, but also cold-cream, the famous Daggett and Ramsdell soap, and powder-blending brush in a separate little compartment, all packed in a handsome navy-blue leather kit lined in grey. Added to its other beauties, it has a large mirror in the cover, which really makes it a dressing-table in its own right.

There is one aftermath of a vacation in the sun which you will have to face—your scalp gets thoroughly dried and is apt to become unattractively flaky. Fred the Hair Stylist, at 18 East Forty-Ninth Street, has a treatment which is an instantaneous relief for this sort of condition. He puts a few drops of iodine in the shampoo so that it gives your scalp a wonderful, antiseptically clean feeling. Fred, who has a large following because of his personalized styles of coiffure, probably has done more than any one else to develop the "page-boy" coiffure. He has recently modified it somewhat so that it becomes more of a frame for the face, and he believes that it is destined for even more success in the spring. This salon also has a complete line of cosmetics—the thing which pleased us the most was Fred's Skin Food. It is a velvety pink cream, quite heavy and wonderfully softening to the skin when left on overnight.





*Beauty lost—  
Beauty regained*

## LOVELY LADY GONE TO PIECES

All vivacity fled, and beauty with it. Tired nerves out of control. New unsightly lines on the face. Fat in odd places for lack of proper exercise. Thin hollows where a little fat would be becoming. No chance to go away for a rest. So many things to be done, people to see, parties to go to, all sorts of obligations. Everything pretty awful. Life no fun at all. Only one thing to do about it: Telephone PLaza 3-5846.

## LOVELY LADY GOES TO ELIZABETH ARDEN . . .

Beginning in the exercise salon, she stretches, bends, twists. Gives herself up to the luxurious joys of Ardena Bath. Away with all the accumulated toxic poisons. Then on to the Giant Roller, a magic arrangement for removing unhappy bulges. Or a turn with the Electro Reducer—you can see how that works in the photograph. Last of all a hand massage which tones up every nerve end and gives her back her courage.



## LOVELY LADY REGAINS LOST YOUTH . . . . .

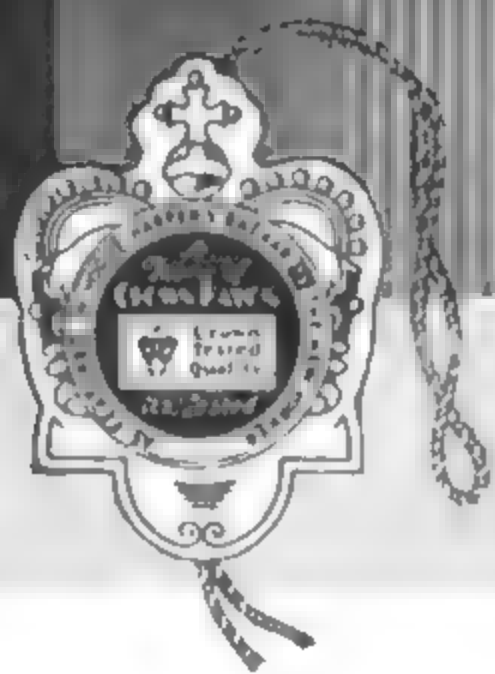
Soaring in the clouds, away with care. She's had her first Elizabeth Arden Health and Beauty Treatment. She's been weighed and measured. She's had a heart to heart with the Dietitian. She's been diagnosed by experts. And in the doing she's spent an hour or more in that intangible Elizabeth Arden atmosphere of unhurried rest and charming background. She feels perfectly gorgeous. She is, in short, a new woman.



## ELIZABETH ARDEN

691 FIFTH AVENUE • NEW YORK CITY  
LONDON • PARIS • BERLIN • TORONTO





"THE CROWN TAG ON EVERY DRESS MEANS  
LABORATORY TESTED FABRIC CONSTRUCTION.  
COLOR FASTNESS AND DRY CLEANABILITY."

*Retain your youthful spirit in all its alluring enchantment with a smart new "Sunday Night Knit" as pictured. Arresting, yet in excellent taste, you'll love it throughout the season for perfectly fitting into your life and adding to its distinction. "A Fabric Created of Crown Rayon—It's Tested."*

# Marinette

THE ARISTOCRAT OF KNITTED WEAR

MARINETTE • WISCONSIN

"BY INVITATION" MEMBER RICE LEADERS OF THE WORLD ASSOCIATION  
FURNISHED TO CANADA BY THE KNIT-TO-FIT MANUFACTURING COMPANY • MONTREAL

## THE READER WRITES

THIS letter, one of the nicest we have ever received, is from a reader who uses Vogue both imaginatively and realistically:

Dear Vogue:

You in New York, with every facility for culture at your very doors, probably think of us in Oklahoma as being pure Grant Wood-American Gothic. And so we might be—were it not for your admirable magazine. Within its magic covers, we find our trousseaux, plan our Thanksgiving dinners, see our plays, hear many of our concerts, go on our winter cruises, find the puppy we'll get for Christmas, and even visualize our babies in lace-hung bassinets—to say nothing of acquiring as smart a wardrobe as you New Yorkers could possibly imagine.

So you see, Vogue is our diversion, our dictionary, our book of etiquette, our literature, and our fashion magazine. On these bleak winter nights, while the snow swirls past on our Middle-Western prairies, we are usually snug by our own firesides. But, in the pages of Vogue, we wrap ourselves in an imaginary ermine cape, give a last over-the-shoulder look in the mirror at our shimmering gown, and betake ourselves to the opera; or we don a beach outfit and begin our first lesson on a surf-board in Hawaii. The number of pages in Vogue is the only limit to our travels, and our costumes are as varied as you see fit to print.

The position I hold—that of clothing instructress in a small college for women—I gained through Vogue; for it was my knowledge of fashion, and the way I dress myself, that gave me the job. And all your articles have had their share in helping me make my job more interesting.

I do not need to say "Thank you" after this. But may I say that the service you render to people like myself is so invaluable that it can't be measured.

Sincerely yours,

H. F.

Every one who read M.M.'s charming article, "They Heard the Angels Sing," in the December 1 issue, will be interested in this letter—from the director of a famous California boys' choir:

Dear "M. M.":

Knowing Dr. Noble and Father Finn and Saint Thomas' and Old Saint Paul's as well as I do, I certainly got a great kick out of your article on the two outstanding boy choirs in New York. Even to the extent of forgiving your implication that all choristers are little devils and aren't especially interested in music! I was associated with Father Finn in the little Chicago parish you mention, and it was from him that I learned his wonderful system of choir-boy training.

Incidentally, the one little error, or at least omission, in your unusually accurate article, is that Father Finn does not lose his boys when their voices change. He has developed a remarkable system by which his boys' voices do not break: they go down slowly, and, in the process, the boy sings alto, and does it beautifully.

You have probably heard my choir without knowing it. Saint Luke's Choristers did the church scenes in "A Tale of Two Cities," "San Francisco," and "Rainbow on the River"; and the boy-choir parts in "Midsummer Night's Dream" and "Bright Eyes." We furnished a cathedral choir of sixty boys and men for "Green Light," from Lloyd Douglas's story, and, most recently, we have been working with Miss Grace Moore in her newest picture, "Interlude." We also did the lovely old English madrigals in the ballroom scene in "Romeo and Juliet," and in the burial scene, marvellous to relate, you will hear my boys singing with Father Finn's men. We added the soprano part to his men's sound track.

Incidentally, my kids are all good boys. There hasn't been a fight in Saint Luke's for five years, and any boy who proves to be a trouble-maker is promptly dispensed with. They have got to be all business and no monkey-business!

Sincerely yours, W. R. D.





New Vassarette  
All-in-Ones . . .  
\$7.50 to \$15

## One way to Know..

The secret of Vassarette's gloriously comfortable control is in the fabric as well as in the fashioning . . . in the moulding as well as in the making. So always be sure that yours is a *genuine* Vassarette Foundation. Appearances can be so very deceiving! But you can always be sure if you look for the Vassarette label . . .

sewn just inside the cuff of all true Vassarette Girdles, Pantie-Girdles, All-in-Ones . . . all of specially processed Lastex. Always insist on a fitting in the style best for you. \$5 to \$15 at all good stores. Write for new Vassarette style booklet and name of nearest store. Vassar Company, 2535 Diversey Parkway, Chicago.

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Underneath it all . . . a VASSARETTE





# 40 WAYS TO *figure* BEAUTY

**WOMEN** used to think that only a few lucky ones could have beautiful figures . . . that unless their own measurements corresponded to the artificial measurements of most stock corsets, they were misfits.

Now all that is changed. As a result of more than thirty years study of the feminine figure, Kellogg—makers of fine foundations—have developed a startlingly different idea . . . an idea that brings figure beauty within the reach of *every* woman.

Kellogg has learned that size alone is misleading . . . women differ in forty different ways—forty variations of the human figure. Few fit a stock size exactly. The result has been that many foundations failed to beautify as the designer planned because they were not created exactly for the wearer's own special figure needs—the *size* may have been right, the *type* wrong.

Kellogg has created a new kind of foundation—known as 'Measur-Fit'. It is made not just in sizes alone but in these forty variations as well! After it has been determined what is your *type* of figure—into which of the forty variations you fit—a garment designed just for your needs is chosen for you. This foundation has been created to correct *your* figure faults—to beautify *your* figure lines—to make *you* look years younger and inches slimmer. It is a garment that does more than *clothe* your body—it accents, subdues, refines, corrects—as only your own figure individuality requires.

These exquisite Measur-Fit Foundations cost no more than the ordinary kind. They are available in the fifty-two Kellogg Katherine-K Shops throughout America and elsewhere through the Kellogg Corsetiere who visits you in the privacy of your own home.

Check the chart below. See how your figure varies from the artificial "standard". Then let a Kellogg Corsetiere show you how a Measur-Fit Foundation can satisfy your every figure need. Write us if you cannot locate your local Kellogg Corsetiere. Kellogg Corset Company, Jackson, Michigan.

## CHECK THIS CHART

Here is a chart of figure dimensions. Check it. If your figure measurements match these, you can obtain perfect fit in an average stock corset. But if you do not "match"—even to a half an inch—the usual foundation will have to be altered; perhaps its lines spoiled. But with Katherine-K Measur-Fit, whether your measurements coincide exactly or not at all, you *know* you can obtain perfect fit—remarkable figure control.

Bust	Waist	Hips
32	25	35
34	27	37
36	29	39
38	31	41
40	33	43
42	35	45
44	37	47

● There are vacancies in the Kellogg organization for a limited number of intelligent, cultured women to render the Measur-Fit service in their own communities. Professional training in corsetry is supplied without charge. Write us if you would like to enter this dignified, profitable profession. (Executive openings are available to experienced persons).

Katherine K.  
*Measur-fit* Corsets

MADE BY KELLOGG

## REHEARSAL FOR THE CORONATION

(Continued from page 66) skilled weavers in England are at work, weaving the velvet for the robes by hand. The shuttle bobs back and forth one hundred and sixty-two times to an inch, and fifty-four knife cuts are made in each inch of pile; one man can weave only about three yards a week.

For many months, the old established firms of robe-makers, such as Ede and Ravenscroft in Chancery Lane (founded in 1689), have been working on the valuable crimson velvet, brighter than claret, redder than ruby, and peers flock in for fittings.

### THE KING'S HORSES

In the Royal Mews behind Buckingham Palace, there are eighty-two horses—Dutch Bays standing eighteen hands, and the Windsor Greys, brought here recently when the stables of Windsor Castle were closed. Their job in life is to draw the coaches, landaus, and carriages on State occasions. The young 'uns are taken into the noise of traffic and to the befuddled riding-school of the Royal Mews, where bugles blow and drums beat, until they learn indifference to the colour and sound of pageantry.

The grave clubs of St. James's Street and Pall Mall are vying with one another in schemes for decorations that will be discreet and effective. Some will flood-light their weather-beaten façades, and crimson bunting will deck the balconies—water-proof bunting, for members of other clubs noted with disapproval (and slightly malicious amusement) that, after a storm, the colour ran out of the bunting used by the Athenæum during the Jubilee.

There is hardly an industry unaffected by the Coronation. Seedsmen report an unprecedented demand for Isis, Professor Rawenhoff, and Zwandenburg tulips—the first two scarlet, the latter white, which, planted with forget-me-nots, will make the gardens of England blossom in red, white, and blue when the King and Queen go to Westminster Abbey.

Dinner-table conversation these days sooner or later drifts round to the Coronation. Fortunate people with houses or flats along the route are talking airily in hundreds of pounds as a week's rent, retiring themselves meanwhile to the country, fat cheques consoling them for no glimpse of the procession. Many people, scared by the imagined aspect of London during that May week, intend in any case to escape to the country. But let those whose courage fails them at the thought of the crowds, and those who intend to gamble on seating accommodation and the renting of houses take heart, and take heed, respectively: at the Coronation of 1911, *The Times* commented on the comparative smallness of the attendance, attributing this not to lack of loyalty, but to the fear of the crowd which kept crowds away, and also to the advent of the cinema which made it possible for people to "see it at night again for threepence."

The oldest existing ritual for the Coronation of an English King is contained in the Pontifical of Egbert, Archbishop of York in the eighth century. Gradually, certain features have disappeared, and, from a ceremony lasting four hours, it has been reduced

to one of two hours' duration. But then, eleven hundred years ago, as today, the choir sang the anthem "Zadok the priest and Nathan the prophet, anointed Solomon King."

The young Duke of Norfolk has the task of stage-managing a show so colossal that it might well daunt an experienced professional; but a precedent exists for every difficulty that arises. These are mostly questions of etiquette: peeresses who have attended previous Coronations and wish to wear the same robes again, are asking if the order for Court dress forbids them to wear, as they did before, a petticoat beneath the kirtle. And so on.

The paraphernalia for the ceremony is practically all in existence. For several days before the event, two men will be busy with paint-brushes and pails of water washing the vast, gilded decorations of the State Coach—which weighs over four tons, and was completed in 1761. Grooms will take from their glass cupboards the massive red leather and gold harness, and will inspect their scarlet-and-gold uniforms, some of which were worn at the Coronation of Queen Victoria.

### CROWN JEWELS

No longer to astound tourists, but to fulfil its proper function, the Regalia will be taken from the Jewel House of the Tower of London: the Imperial State Crown, in which burns the priceless ruby given to the Black Prince in Spain in 1367, and the lesser Star of Africa; the Royal Sceptre, with the larger Star of Africa—the Stars of Africa, cut from the flawless Cullinan, are the biggest diamonds in the world; the State Crown of Queen Mary, containing the fabulous Koh-i-noor.

St. Edward's Crown, worn at the actual moment of Coronation, is a replica of that worn by Edward the Confessor, which was destroyed during Cromwell's régime. The Orb, the King's Sceptre with the Cross, and the King's Sceptre with the Dove, the Queen's Sceptre with Cross, St. Edward's Staff, the Royal Spurs, the Ampulla (a gold eagle that contains the Holy Oil), the Anointing Spoon, have all been associated with the Coronations of English Kings for centuries.

The Regalia has gradually been added to by triumphant kings, and gems offered by loyal subjects who have spread the British Empire beyond the seas. Its value runs into several millions of pounds. Counterbalanced against this magnificence is the simple Coronation Chair of carved oak, battered and scarred with initials. Its value lies in its great age, its intimate association with the history of England, and the fact that the Stone of Scone, beneath its seat, is supposed to have been Jacob's Pillow. Legend and ritual, gold and jewels from all over the world are woven into the fabric of the Coronation. No wonder that thousands are coming from the far corners of the earth to trim the streets, the windows, and the roof tops when George VI. and Queen Elizabeth take their serpentine route through London towards the "great Solemnitie" of their Coronation at the Abbey Church of St. Peter's, Westminster.

ROSALIND CONSTABLE



# Now Comes Once-a-Day Cheek Make-Up

THAT KEEPS YOU PERFECTLY MADE UP ALL DAY LONG



9 A.M.

You apply it before your own mirror  
—and get a perfect and even color!



5 P.M.

It's still perfect—just as it was a minute  
after you applied it! Ends constant mak-  
ing up in uneven light during the day!

*A Discovery That's The Rage of Paris—And That's Making  
Women Everywhere Adopt This Natural Colorful Make-Up*

IN PARIS women have found a new way in make-up. A cheek rouge that stays just the way you put it on all day long; no matter *what* you do.

You apply it in the morning, under the familiar lights of your own dressing table, where you can see that it's on properly, evenly—and in just the right tone to bring out your best points. And it stays that way all day long. Walk, dance, go in a pool—do anything you like—yet your cheeks are divinely perfect without a further thought!

### What It Is

It's an exquisite *cream rouge*, called Angelus Rouge Incarnat, that comes in subtle natural colors to blend with every complexion, eye-color and hair. Colors that bring new allure to blond, brunette or titian.

Being a *cream rouge*, it blends natural color directly *into* the skin—not merely on the surface. With this new way your make-up is so natural that only an expert with a magnifying glass could detect that you used rouge to give color to your cheeks.

### The Smart Woman's Choice

Smart women everywhere are choosing this natural colorful make-up. Try it today. See how it gives your face a new and charming sophistication. How it brings compliments and the assuring satisfaction that you look your best.

You can use it on both your lips and cheeks, and thus gain perfect color harmony in your make-up. Or, if you prefer, you can buy the Louis Philippe Angelus Lipstick in matching colors. At all drug and department stores.



In a New Handy  
Hinged Box  
Opens Easily

*Angelus Rouge Incarnat in the  
little Red Box and Louis Philippe  
Angelus Lipstick*

FRAMBOISE	POPPY
LIGHT	SUN ORANGE
PANDORA	MEDIUM

Try the Newest Smartest Shade  
**CORONATION RED**

that gives a subtly sophisticated tone to lips and cheeks. It speaks the language of exciting days and glamorous nights.





# GIANA CREPES

in Original Models for

*Sprightly Afternoons*



GEORGIANA  
FROCKS

"A NATIONAL BUYWORD"  
Guaranteed by  
GOOD HOUSEKEEPING  
as Advertised therein

## ☆ INIMITABLY STYLED IN GIANA CREPES ... woven of finest quality rayon in exclusive spring patterns

Vibrant colors . . . original print patterns . . . flattering youthful modes . . . charming features of smart frocks new for now, and all through Spring. Fashioned of quality Giana Crepes guaranteed washable and sun-fast. Needled with all the famous custom details you'll find in every Georgiana Frock.

Style 4027 (left)—Available in powder blue, aqua, gold, tea-rose. 14 to 44. \$5.95

Style 4025 (center)—Available in aqua, navy, tea-rose, powder blue. 16 to 44. \$5.95

Style 4024 (right)—Available in green, beige, powder blue, Riviera gray. 14 to 40. \$5.95

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Also featured by all other leading stores from coast to coast

## IF YOU CAN ONLY SEW!

By J. Lucia James

WE are not one to bleat much about the old-fashioned virtues; we feel that the modern ones are really superior, and more expedient to modern living. But we resemble the biological sport so far as the art of sewing is concerned. We were forced to learn to sew by a mother of old-fashioned virtues, abetted by a grandmother of archaic ones.

Somehow, the other domesticities didn't take with us, but we have lived to thank the gods and the ancestors who saw to it that we could cut, fit, and stitch. Ever since "*la crise*" we have designed and whipped up our own clothes—and we derive great satisfaction when our \$5.98 garment is exclaimed over by our friends. Nevertheless, every season or two (or three, depending on the exchequer), for the sake of our morale, we buy a custom-made garment. For nothing, even our proudest piece of handiwork, ever quite equals the pleasure we get out of wearing a dress from a famous house.

Anyway, if you don't know how to sew, *learn* by all means. It's almost the only way you can become a distinguished dresser, unless you can afford expensive clothes. You can experiment with lines and colours to find out just what becomes you most—at a few dollars' loss, if your judgment erred—which you couldn't possibly afford to do at a few hundred dollars a garment. You needn't feel pangs of remorse if the noble little experiment in Chinese-red made you look too *femme fatale* for suburban living—you can give it to the maid or the Salvation Army without any qualms—but at \$200 per, you'd have to wear it for years, with untold psychological undermining, or suffer guiltily for having given it away.

### LEARN TO SEW

There are any number of schools all over the country where you can learn to sew. They aren't all called Schools of Creative Art—some are just plain public vocational schools, but the fundamentals of sewing are the same. No matter what the school, you can consider yourself as cultivating a hobby, or laying foundations for a creative career—and you'll reap satisfying results under any subterfuge.

Even if it isn't an economic necessity, knowledge of *couture* gives you untold satisfaction when it is the means of achieving subtle distinction and individuality in your own dressing. NO ONE can know your likes, dislikes, curves, joints, and personality as well as you yourself, after having lived with them twenty-four hours a day for twenty, thirty, or forty years. You get much better results if you know exactly what a sway-back, a protruding stomach, or a bump at the back of the neck needs to disguise it, and how it should be done.

It takes years of association with a dressmaker, no matter how *haute couture*, for her to know that a flat, round collar—becoming to most women—completely blasts your personality and puts you together again as a Buster Brown boy; that only a narrow turned-

over collar, fitting your neck snugly, or tailored lapels with a sleek, but softening sort of vest, intensifies the expression of your feminine, but sophisticated soul.

Learning to sew, we admit, takes time, endless hours, and the patience of Job. But we feel that the results are worth it. You really don't need a school if you have any kind of an I. Q. at all. A course expedites matters, of course, but nowadays, the designs and pattern books are so complete and so simplified that you only need to be able to read.

### YOUR OWN CREATION

After you get the knack of putting things together, we defy you to find a greater creative thrill than swishing a mass of material around you, putting a pin here and there, and slashing the fabric with scissors—but that, of course, comes only with patience and practice. However, you can reap laurels from the simplest pattern if you follow the directions closely, adding your own stamp of ingenuity in buttons, collar, and accessories.

If you have an ounce of invention or imagination, what you can do with last year's wardrobe is astounding, stupendous, if you can sew. It is really more of a challenge to work on out-moded garments—and quite a thrill to succeed in making a new silk purse out of a moth-eaten sow's ear.

Notwithstanding "Mr. Deeds Goes to Town," we don't play the tuba, nor do we scribble implicating pictures to accelerate our thinking processes, but we do sew to that end. When we have a moot issue that requires lots of mulling and pro-ing and con-ing, we somehow get a sewing urge; and though the picture we make may give the impression of the clinging vine, it is really the modern woman coming to grips with life in a very big way. Once, while we basted, we decided to accept a young man; but, while we cut and slashed, our unconscious performed one of those miraculous decisions—and we picked up the phone, cast him off, and have never seen him since. So, sew!

### MAGIC IN A NEEDLE

Too, sewing always seems to smooth out our financial and mathematical issues. After you get a garment going, the more or less rote sewing is very conducive to that same creative thought that Dorothea Brande says accompanies listening to music, taking solitary walks, et cetera. . . . We were so brilliant in our youth that we skipped the seventh grade—and hence have never been able to cope with fractions and decimals or percentage. But, virtually, we become a feminine Einstein when sewing. We manage to stretch our widow's mite to cover a Turkish bath-massage-facial overhauling twice a month; a birthday card to Great-Aunt Sarah; and always a scrap of yardage that "won't take a minute to whip into a bit of perfection." And once we actually *balanced* our budget. [The NRA should have had more sewing ladies.] (Continued on page 108)



Figure rhythm for the new dance steps, together with the slenderness that spells youth! This is what the new "Foundettes" by Munsingwear are designed to give you.



Georges and Jalna, America's ace dance team, portray the rhythm of modern life in a series of fascinating dance steps that have been the hit of all the smart dance spots this season.

## FOR THE NEW *Figure Rhythm*

**FIGURE RHYTHM!** Figure freedom plus long slender lines! That is what women have always wanted in two-way stretch foundations. Now Munsingwear brings it to you in the new "Foundettes" specially designed of extra-resilient Lastex, with more "give and take" to slim your hips, flatten your diaphragm, yet allow you all the necessary

"Foundettes" mold your figure into the rhythmic slender lines of youth

freedom which modern living demands. You'll feel happier, look pounds younger, in a "Foundette" by Munsingwear. They are remarkably durable and easily washable. At a quality store near you. Girdles are priced from \$1 to \$7.50; pantie-girdles from \$1 to \$3.50; full-length foundations from \$2 to \$10. MUNSINGWEAR, Minneapolis.

*"Foundettes"*  
BY MUNSING  
Wear





## SHEILA

The openings in the high front, spanned with bands of calf or patent leather, lend this Gabardine shoe an unmistakable Spring air.

**PANDORA**  
DISTINGUISHED FOOTWEAR

Philadelphia: BONWIT TELLER. St. Louis: FAMOUS BARR CO.  
New York: STERNS. Detroit: HUDSON'S. Dayton: RIKE KUMLER.  
Cincinnati: SHILLITO'S. Youngstown: LUSTIG'S.  
Kansas City: JOHN TAYLOR'S. Baltimore: N. HESS' SONS.  
Boston: FILENE'S. Hollywood: BROADWAY HOLLYWOOD.  
Seattle: FREDERICK & NELSON. Des Moines: THE NEW UTICA.  
Cleveland: HALLE BROS. Buffalo: WM. HENGERER COMPANY.  
Washington: WOODWARD & LOTHROP. Denver: THE MAY CO.  
Los Angeles: GUDE'S. San Francisco: SOMMER & KAUFMANN.  
Paris: JULIENNE London: DEBENHAM & FREEBODY.

Original design patents

NEWTON ELKIN SHOE COMPANY, PHILADELPHIA

## IF YOU CAN ONLY SEW!

(Continued from page 106) But there comes a time when we feel that new garb for the spirit is more important. It is much more valuable to be reading *Wake Up and Live* and *Live Alone and Like It* than to be making new clothes to try to cover a shabby old mental attitude.

## BARGAIN DIVIDENDS

At such times, we take to bargain-hunting. But *our* bargains always need a stitch somewhere. And knowing what needs to be done to a fourteen or an eighteen to fit our composite figure—which is pretty good, though it blasts Ziegfeld's criteria, being sizes twelve, fourteen, sixteen, and eighteen (twelve waist, fourteen bust, sixteen length, and eighteen shoulders!)—we save the price of a book or two by doing our own alterations. We read a chapter; then do a bit of fitting while we argue solitarily, but not silently, with the author.

Consequently, we've saved some money, acquired just our type of garment, and have not only been jolted out of our mental rut by the stimulation of the new books, but have inadvertently worked up and rehearsed a bit of pretty good current conversation that should be quite effective—with the pins out of our mouth.

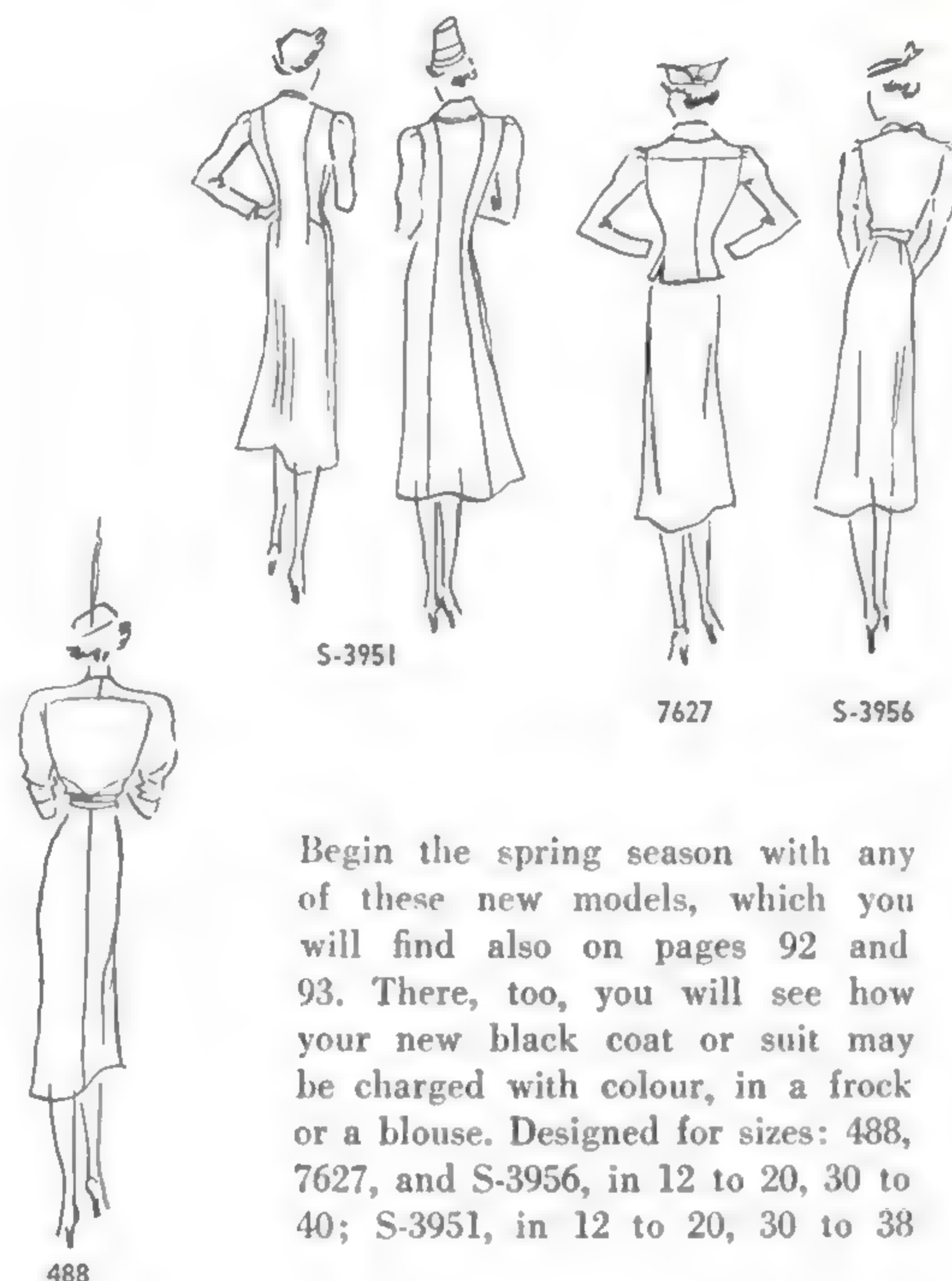
Besides the saving in money, the creative satisfaction, the spur to thought, and the thrill of achievement, you might find in your hobby a full-fledged career. We have a friend who did. She had always made her own clothes (and was always extremely well-dressed), but always kept it dark. One autumn, all her winter wardrobe, which had been stored away during the summer, was stolen. First attempts to live on a pittance of alimony sans clothes blasted her false pride. She admitted her days were full of stitching, or she'd have to take to fans. One awed and appreciative friend inveigled her to make a garment "just like that darling suit," and then *her* friends and *their* friends put in an appearance and an order, until *our* friend had five assistants and a nervous breakdown.

Moral: Though you hide your lights under a bushel, keep them burning.

## SATISFACTION

Perhaps, it's the Scotch in us that accounts for the great thrill of looking very expensive on little or nothing, and perhaps, again, it's the joy of achievement by one's own efforts. However, *if* you can sew, there's material and spiritual satisfaction enough to save you from the psychiatrists.

## DESIGNS FOR DRESSMAKING



Begin the spring season with any of these new models, which you will find also on pages 92 and 93. There, too, you will see how your new black coat or suit may be charged with colour, in a frock or a blouse. Designed for sizes: 488, 7627, and S-3956, in 12 to 20, 30 to 40; S-3951, in 12 to 20, 30 to 38

PATTERNS MAY BE PURCHASED FROM ANY SHOP SELLING VOGUE PATTERNS, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 122.



# A remarkable new treatment for

## \* *Acid Skin*

these New-Type  
creams containing  
beauty-giving  
**MILK  
OF  
MAGNESIA!**

**PHILLIPS'**  
MILK OF MAGNESIA  
Texture Cream

**PHILLIPS'**  
MILK OF MAGNESIA  
Cleansing Cream

Seal of Approval  
Good Housekeeping  
Bureau

**Have you an *\*Acid Skin?***

**\* (A troublesome condition caused by excess fatty acid accumulations on the skin.) Here's a remarkable new kind of help, unlike anything you've ever had before! You know how Milk of Magnesia, taken *internally*, relieves excess gastric acidity. Just so these remarkable new-type Milk of Magnesia Creams act *externally* on these excess fatty acid accumulations, and help to overcome unsightly faults and make your skin lovelier.**

**T**HAT Milk of Magnesia has a beneficial action on the skin is a fact long known to many dermatologists. But until now they have had to use it only in clumsy facial packs.

Now you have this beauty-giving ingredient in a form which holds it on the skin long enough to be truly effective—in these two new-type face creams by Phillips, original makers of the famous Milk of Magnesia.

**PHILLIPS' MILK OF MAGNESIA TEXTURE CREAM**  
The very properties which make Milk of Magnesia such a valuable aid in relieving excess acidity in the stomach, also make it uniquely effective in neutralizing the *external* excess acid accumulations on the skin which may often be associated with such blemishes as large pores, oily shine, blackheads, roughness.

If your skin seems "acid," if it has lost its fresh tone and fine texture, if it looks old and "thick," use this remarkable new cream. See how it smooths, freshens, and helps to overcome blemishes!

You'll love Phillips' Texture Cream as a powder base, too. It preserves that freshly-powdered look for hours because the Milk of Magnesia *prepares* the skin in a unique way—softening, smoothing, eliminating oiliness, so that it

takes make-up evenly and holds it closely.

**PHILLIPS' MILK OF MAGNESIA CLEANSING CREAM**  
You've never seen a cleansing cream like this—the milk of magnesia gives it an ability to cleanse far beyond that of ordinary creams. It not only loosens and absorbs the surface dirt and make-up, but penetrates the pores and neutralizes the excess fatty acid accumulations as it cleanses. Use Phillips' Cleansing Cream *just once*—and it will be your cleansing cream *always!*

**PHILLIPS'** *milk of magnesia* **CREAMS**

**TEXTURE CREAM—CLEANSING CREAM**

**60¢  
A JAR**





Sway to tango or rhumba—flash across the court—line them down the fairway...Your FLEXEES permits the freedom the modern you demands—confers the form—upon which the modern mode insists. Your most devastating evening gowns, your sportiest outdoor togs, deserve the complement of FLEXEES—to correct faults—to aid the perfect figure to remain so. Twin Control for the average—Super Control for the full figure. At all good stores \$5 to \$25. Artistic Foundations, Inc., 417 Fifth Avenue, New York.

## SHOP-HOUND ROUNDS THEM UP

(Continued from page 96) No coquetry about it, but the real thing in sportswear. This is the Melton-Mowbray shirt, straight from England. Smart women wear it with a tweed skirt for golf. Of soft English woollen, with a detachable collar and four-in-hand tie of foulard. About \$25, in yellow-and-brown, at Abercrombie and Fitch.



With the Coronation season drawing near, Shop-Hound thought you might like to know about a new shopping service in London and Paris. It's conducted by two young women with fine discrimination and sophisticated taste. They'll direct you to all the best shops; go out and buy you anything you want; rent a house or a flat for you; and engage the servants; tell you what to do—if you ask them—and what to wear. And all this help and advice are free. Phyllis Eaton has the London Bureau, 17 Adelaide Court, Abbey Road, N.W.8. Faith Shipway is in Paris, 17 rue Saint-Didier.



For a subtle note of great distinction on your new, perfectly plain woollen suit, consider the beautiful sterling silver buttons, at Georg Jensen, 667 Fifth Avenue. Very smart on navy-blue, black, or dark green woollen; also on beige. About \$6 each for the buttons illustrated; about \$10 a pair for earrings, slightly smaller.

Shop-Hound, being very internationally-minded at this point, would like to suggest that you visit MacDougalls of Inverness, 775 Madison Avenue, for the handsomest Scotch plaids in the world; and that you let them make you a soft grey flannel suit, hand-finished just like a man's; about \$125 to order. If you go down to Fred Leighton's Indian Trading-Post, 13 East Eighth Street, you'll find a real Mexican money belt to wear with country tweeds, about \$3.50...and an Aztec blouse ("*Quexquimat*"), which makes a very good and colourful windbreaker, under a sports jacket; about \$5.

Going to David's, 425 Fifth Avenue, is like hunting up one of those good little bag shops on the boulevards of Paris. You find all kinds of treasures, such as this terse, chic, patent leather bag, for about \$5. In solid colours, clear as fruit-drops; also red-and-black and black-and-white. Patent leather is the early spring stimulant to clothes this year. It has a new importance—to wear with furs right now, and with your suit later on. (Continued on page 111)



ANDERSEN



## SHOP-HOUND ROUNDS THEM UP



RAWLINGS

(Continued from page 110) Classic this Dunlap bowler may be, in that it combines all the impeccable qualities a sports hat must possess. But it has a different look, a rakish flare, that will add new distinction to your country clothes. Order it in blue, black, beige, brown, green—as you prefer. The band may match the hat or be had in contrasting colours. About \$10, at Best.

For the young, the gay, the slightly frivolous, and the size ten or twelve, Shop-Hound would call your attention to Flo Harwood, 665 Fifth Avenue. Miss Harwood specializes in sophisticated, ready-to-wear clothes, in small sizes. And here's another point to note about this shop: Miss Harwood brings back models from Paris, which can be copied to your order or which you can have in ready-to-wear versions, selecting your own colour and materials. One dress with brief sleeves, buttoned down the back, can be ordered in crêpe, satin, or sheer wool; ready-to-wear, it costs about \$40. One of those dresses that is simple perfection.



Low of heel, blunt of toe, and cut way down at the sides—this country shoe has a brand-new look and does wonderful things in seeming to foreshorten the foot. In a smart combination of navy-blue suède and calf, with coarse white saddle stitching. Also in black and in tan. About \$13, at Saks-Fifth Avenue.

Spring freshets from Bonwit Teller: lovely sheer mull handkerchiefs and matching kerchiefs, in soft anemone colours—rose, violet, blue. . . . About \$1.50 for the kerchief, to tuck in the neck of your suit; about \$1 for the handkerchief to flaunt in your pocket. Bonwit Teller also has a tailored white piqué gilet, and ruffled petticoat to match—fresh as white hyacinths with a tailored suit. About \$4 for the petticoat; about \$5 for the vest.

The knitted things at Elsy, 430 Madison Avenue, have something of the quality of knitted-to-your-order clothes. These are hand-loomed knits. Two-piece dresses start from under \$22, either made-to-your-measure or ready-to-wear. You can select your own colour, your own yarn. Elsy designs everything herself, and pays nice attention to such details as flared skirts, squared shoulders, buttons, and belts. This two-piece wool chenille, light as a puff-ball, has leather leaf buttons; about \$40. There's great originality in yarns at this shop.



● An aristocrat—a Lampl original . . . a delight to the eye with its contrasting gilet . . . (which is detachable, too) . . . the flattering classic lines of this Kravene will make it your favorite spring companion wherever you go. Visit your favorite shop or store and ask particularly to see Lampl authoritative fashions.

• A few representative stores featuring Lampl fashionable knits •

*Emily Shops* NEW YORK • BOSTON • WASHINGTON  
 MANDEL BROTHERS, Chicago • H. P. WASSON & COMPANY, Indianapolis  
 YOUNKER'S, Des Moines • CHARLES H. BEAR & COMPANY, York, Pa.  
 BURDEN, SMITH & COMPANY, Macon • KLINE'S, INC., Kansas City  
 SHRIVER-JOHNSON, Sioux Falls • STIX, BAER & FULLER, St. Louis  
 ROSENBAUM BROTHERS, Cumberland • THE F. N. ARBAUGH COMPANY, Lansing  
 LINDNER COY., Cleveland • RICH'S, INC., Atlanta • HOLLYWOOD SHOP, Amarillo, Texas  
 J. L. HUDSON CO., Detroit • KAUFMANN'S, Pittsburgh • L. L. BERGER, INC., Buffalo  
 J. L. BRANDEIS & SONS, Omaha • STROUSS-HIRSHBERG CO., Youngstown, Ohio  
**LAMPL KNITWEAR COMPANY • CLEVELAND, OHIO**



# DANCE BY SUNLIGHT

*at Midnight*



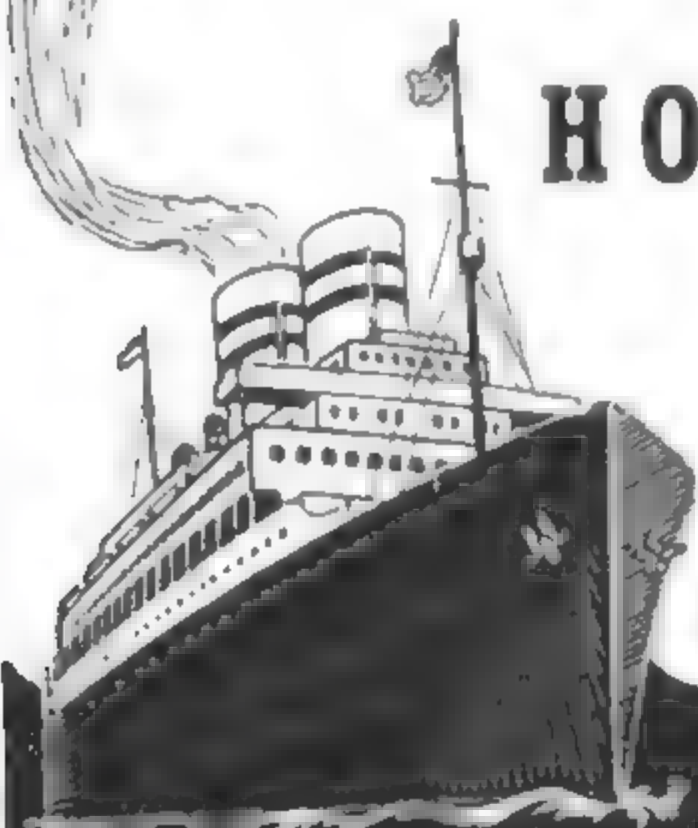
Sail northward this summer on a thrilling voyage to the wonders of the Far North. See the Midnight Sun . . . the sun that shines all night. Marvel at the boiling hot springs of Iceland. Sightsee in the world's northernmost city. Watch the Laplanders ride reindeer bareback. Cruise placid fjords that knife through mile-high mountains. Visit Stockholm, the city built on islands. Spend four full days in Leningrad and see new Russia in the making. Meet the Scotchman with his kilts and bagpipes. See Holland . . . land of wind-mills, canals and wooden shoes.

And—a cruise under Holland-America Line Management is always its own assurance of congenial fellow travelers—excellent cuisine and well-planned entertainment. Rates \$525 and up. Shore excursions optional under expert direction of Frank Tourist Company.

For full details see your local travel agent or

## HOLLAND-AMERICA LINE

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*Luxury Cruise*  
TO NORTH CAPE & RUSSIA  
45 DAYS + sails JUNE 29  
*S.S. Rotterdam*

# CONCENTRATING ON CURRY



NYHOLM

China roosters parade across this amusing buffet supper table, which is planned with chicken curry as the pièce de résistance. Complete setting from Macy's

CURRY is one of those things that must be done very well, or not at all. Real curry-lovers are fussy to a degree and will be bitterly critical about any lukewarm sauce and lack of traditional accompaniments. But if you do it well, a good curry is an amusing and unusual dish about which to plan a meal.

Any curried dish is so substantial in itself that very little should be planned before or after it, and nothing with it. In the photograph above, you see a buffet supper that is built around a perfect service for curry. In one of the commodious copper pots on an electric heater, there is rice, and in the other, the curry itself (in this case, chicken curry), to carry out the motif of the china roosters. The strange-looking things in the flat bowl at the upper right are East Indian *poppadums*, a variety of paper-thin biscuit and an essential for curry at its best. The little bowls hold the condiments—grated fresh cocoanut, chutney, Bombay duck, chopped peanuts or walnuts, chopped ginger, and sieved hard-boiled eggs. You put a *poppadum* on your plate, rice on that, the curry on that, and the condiments on top of all, and go to work. After this, a mixed green salad is about all you can take, with black coffee to follow.

All of the accessories for this table, from the coarse-weave *grège* cloth to the amusing bowls with leather strap-handles, and the wooden-handled cutlery are to be had at Macy's, and you also will find the curry accessories in the grocery department there, as well as in specialty food shops throughout the country. If you are a novice at curry, there is a sort of beginner's package entitled "East Indian Curry Dinner," which includes curry-rice, curry-powder, Major Grey's chutney, and *poppadums*, with a book of recipes. You can get along with four condiments and still have a proper curry—the chutney, chopped nuts, fresh cocoanut, and Bombay duck, which is not duck at all, but a dried fish that smells to high heaven, but gives a fine flavour just the same.

Here is a curry recipe that is sure-fire if it is followed carefully. Heat a quart of milk, add a grated fresh cocoanut, and allow to cool for two hours. Fry a large sliced onion lightly in a tablespoonful of butter, to which add a finger of green ginger, chopped, and a clove of garlic. Stirring constantly, add one and one-half level teaspoonfuls of curry-powder and the milk from the cocoanut. Cook for twenty minutes, stirring steadily, then add a quarter of a teaspoonful of brown sugar. Add the curry mixture to the heated milk and cocoanut and cook, stirring frequently until it comes to a boil. Cool and strain through a cloth, squeezing to get all juices out. Heat liquid and thicken with corn-starch and flour, one and one-half tablespoonfuls of each. This amount of curry will serve eight people, and it can be used with practically any meat or fish you prefer—chicken, lobster, veal, shrimps, or with hard-cooked eggs, boiled and diced, with the inevitable accompaniment of rice, dry and fluffy.



## FLOWERS COME TO TOWN

By Jane Butzner

ALL the ingredients of a lavender-and-old-lace story, with a rip-roaring, contrasting background, are in New York's wholesale flower district, centred around Twenty-Eighth Street and Sixth Avenue. Under the melodramatic roar of the "El," encircled by hash-houses and Turkish baths, are the shops of hard-boiled, stalwart men, who shyly admit that they are dottles for love, sentiment, and romance.

Apprentices, dodging among the hand-carts that are forever rushing to or from the fur and garment districts, dream of the time when they will have their own commission houses. Greeks and Koreans, confessing that they have the hearts of children, build little Japanese gardens. Greenhouse owners declare that they would not sell—at any price—the flowers which grow in their own backyards. A dealer plans how to improve the business that grandfather started. And orchids in milk-bottles nod at field-flowers in buckets.

Early in the morning, the market opens. From five o'clock on, boxes and hampers of flowers are brought into the district and unloaded. Most of them, from Long Island, Connecticut, and New Jersey, arrive in the city via truck, but those from Florida, California, and Canada come by fast express, and those from South America and Holland by ship. Occasionally, a shipment of gardenias is flown from California by airplane.

For most of the morning, hundreds and hundreds of thousands of cut flowers and blossoming shrubs fill the shops and overflow onto the sidewalk. Their damp, sweet perfume, blowing across the pavement, filters from hampers and crates piled beside doorways.

By noon, most of the flowers have been taken away by retail florists or pedlars, and, in the early afternoon, the rest are put in storage or sent to other markets. Then the cool, sweet-smelling shops have an empty, leisurely air. A few buckets of peonies and lilacs splash against the dark walls, and the proprietors and workers, sitting on the high, metal-topped tables, their feet dangling, smoke and talk.

The wholesale market started about fifty-five years ago, well within the memory of the older dealers. At that time, most of the growers lived on Long Island and brought their flowers over in market-baskets every morning. They were met by the retail florists at the ferry landing at Thirty-Fourth Street and the East River.

As competition sharpened, the growers appeared earlier and earlier in the morning, and—in order to get the choicest flowers—the florists also appeared earlier and earlier, until the first sales were made in the middle of the night!

Near the docks was a place called Dann's Restaurant, run by a horse-car conductor and kept open all night for the patronage of other conductors. Flower buyers and sellers began to drift in there to conclude their dickering, until finally they used it to house a fairly well-organized market. The first rule adopted was that no one could take the cover off his baskets until a gong rang at six o'clock.

In a few years, some of the growers started a competing market at Twenty-Third Street. Then, both groups leased a building at Twenty-Sixth Street and Sixth Avenue. The New York Cut Flower Association was formed and located on the second floor of the building. Other growers took the third floor.

Before the growers brought their flowers to Thirty-Fourth Street, retail florists had to go to the country themselves—to buy, if they could, what their customers wanted. Sometimes they didn't succeed and had to substitute sentiment. One early florist, commissioned to get nineteen pink roses for a girl's birthday, could find among all the near-by growers only eighteen blossoms and one very tight little bud. So, with this bouquet, he sent a card: "For eighteen happy years and one to come."

Two actresses and an actor—Lotta Crabtree, Clara Morris, and Lester Wallack—financed what is now the oldest floral house in Manhattan and established it in the lobby of the old Wallack Theatre in the Bowery, where it (Continued on page 114)



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## FLOWERS COME TO TOWN

(Continued from page 113) became the favourite flower shop of a generation of theatrical people. At first, its most popular flowers, and sometimes the only ones in stock, were pond-lilies, picked by Mr. Le Moul, the proprietor, in Washington Heights and Westchester. This shop (like, perhaps, a third of the wholesale houses) is managed by the grandson of the founder. Most of the other dealers are former employees or sons of employees of these first flower merchants and played among the roses and cornflowers and daffodils before they were old enough to help.

Occasionally, an overzealous heir brings on catastrophe. One boy, home from college, thought he would help by sprinkling the orchids—he ruined three thousand dollars' worth before he realized he was giving them the treatment for gardenias.

Behind the brownstone fronts on Twenty-Eighth Street are basket factories, most of which are owned by Greeks, Italians, or Orientals. Reeds, wooden disks, and scraps of wicker are piled haphazardly in halls and on stairways and in the old, high-ceilinged rooms. The baskets are sold in the florist accessories shops, which share the district with the wholesale flower houses and supply ribbons, pottery, terrariums, and even artificial flowers.

The wholesale dealers' business is done entirely on commission. They, the middlemen for the growers and retailers, sell to established florists and to sidewalk vendors and pedlars. During Easter week, approximately twelve thousand boxes of daffodils, ten dozen in a box, were sold to pedlars alone.

A phenomenon of the last year or two is the successful chain of subway flower vendors. They buy cheaper flowers in quantity, have very little overhead, and, on a good week-end, they make as much as thirty thousand dollars.

New Yorkers buy tremendous amounts of cut flowers and foliage. Each year, they purchase about two hundred million ferns. One firm keeps one hundred and twenty thousand ferns on hand at all times. And, in season, one grower sends in twenty thousand dozen iris a day; and another, one hundred and fifty thousand roses. All the large passenger liners are supplied from the New York market, and, on her eastward trips, the *Hindenburg*, too, carries flowers from Twenty-Eighth Street.

Growers devote a good deal of time to breeding new varieties and are able to protect their creations with patents. They also attempt to produce flowers out of season. Last year, several growers competed with early chrysanthemums from California by fooling their plants into thinking autumn had come. Every day, for a few hours, they shut out the sun with heavy black canopies. It worked!

The whole flower business is based on supply and demand, with no set prices, and the supply must start far, far ahead of the demand. Occasionally, among all the hundreds of varieties, it is impossible to find a fairly commonplace flower, and a florist may hunt in vain for a dozen white roses or yellow snapdragon.

#### OPENING GUN

The first group of Paris Openings will hardly have rung down the curtain when we'll be presenting the important details of these showings, with illustrations, in the March 1 issue. It means break-neck speed: almost play-by-play cabling, rushing sketches and photographs on fast liners, but it also means a thoroughgoing review of the latest trends in fashion. Not only is this the Paris Openings and Spring Shopping issue (one leading naturally to the other), but it's the first anniversary issue of Vogue incorporating Vanity Fair. Add them together, and you *have* March 1 Vogue—provided you reserve your copy early!

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## BUTTONS, BUTTONS



RAWLINGS

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EWING GALLOWAY

## PALM BEACH HISTORY

(Continued from page 48) obviously. A dash to the jeweller's for the next clue. "A ribbed material. What you put on the fire. A French article. These three words put together will make a word you all know well." Replogle (Rep-log-le)—if you are clever. The first prize is a watch and \$60—worth getting. Hurry! Hurry!

Third: "A concert hall and a man of steel both bear this well-known name, but in New York and in Palm Beach it has another claim to fame." Carnegie Hall. Obviously, Hattie Carnegie.

And Tookie has already got three and is rushing off to number four: "A famous English virgin. An ancient forest of England." Elizabeth Arden's, where the following card is the clue: "Napatumor may sound like a horrid disease, but it is really a place to amuse you. Rearrange these nine letters and hurry there please. We hope that this doesn't confuse you." Quick as a flash, you are brilliant enough to realize this must be "Paramount," of course, but is it?

The box of clues can not be found in the dark. There is a scuffle down a side alleyway. Something up. The clues are hidden behind a bush, and Tookie has gotten covered in mud, but she has only the following form to fill up: "The Palm Beach ..... is our next ..... not nor one inch yield. The ..... of gold are for the bold and him who the field. Fill in the blanks with five different words of same four letters. This poem must be completed to qualify."

Oh, my chickadee. Step on it. It must be: "The Palm Beach Post is our next spot. Stop not nor one inch yield. The pots of gold are for the bold and him who tops the field."

But, Tookie has done it. Tookie has won! A lovely watch and \$60 and a great deal of glory.

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And—can you imagine it?—there are people who prefer tiger-hunting in Africa.

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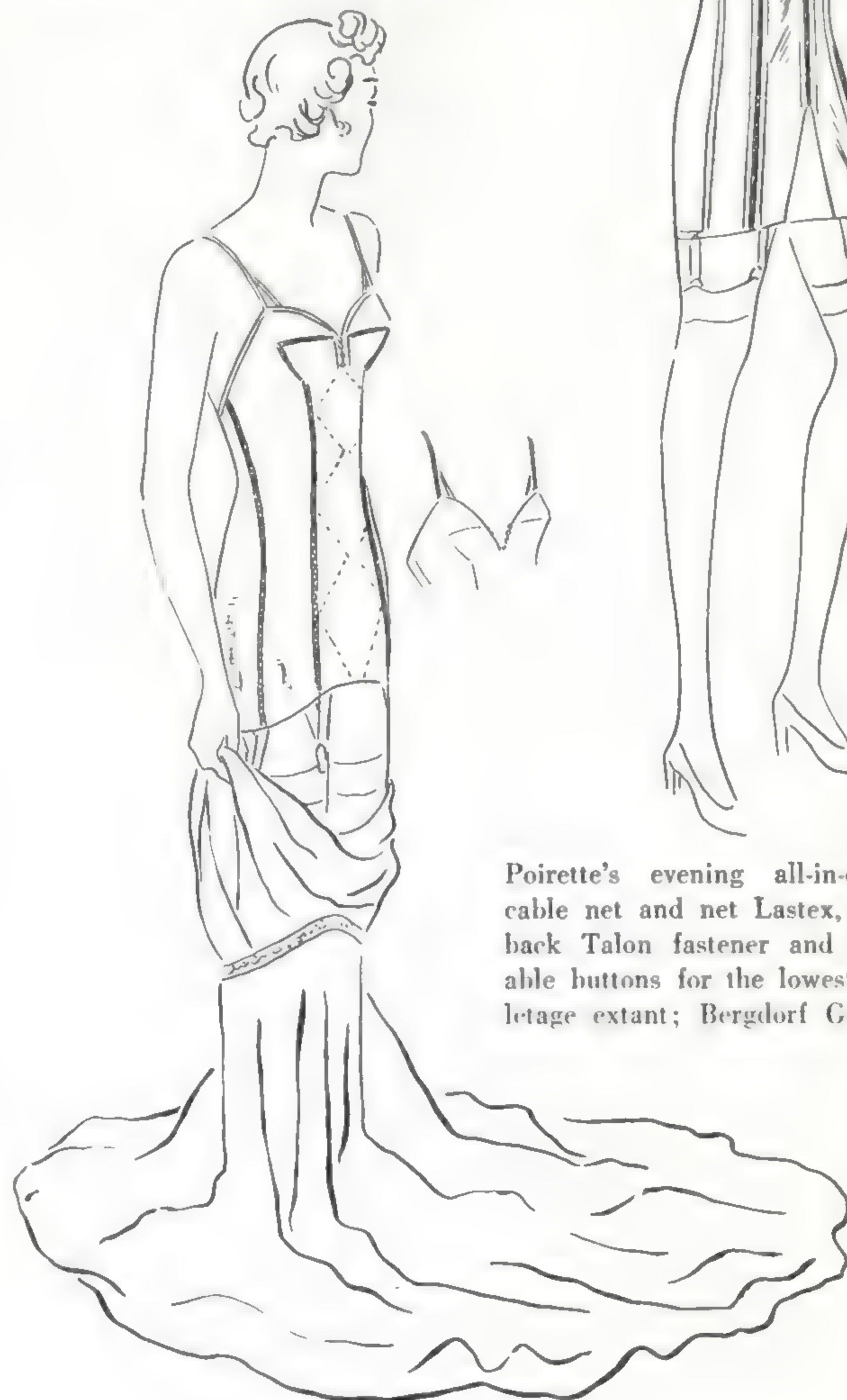
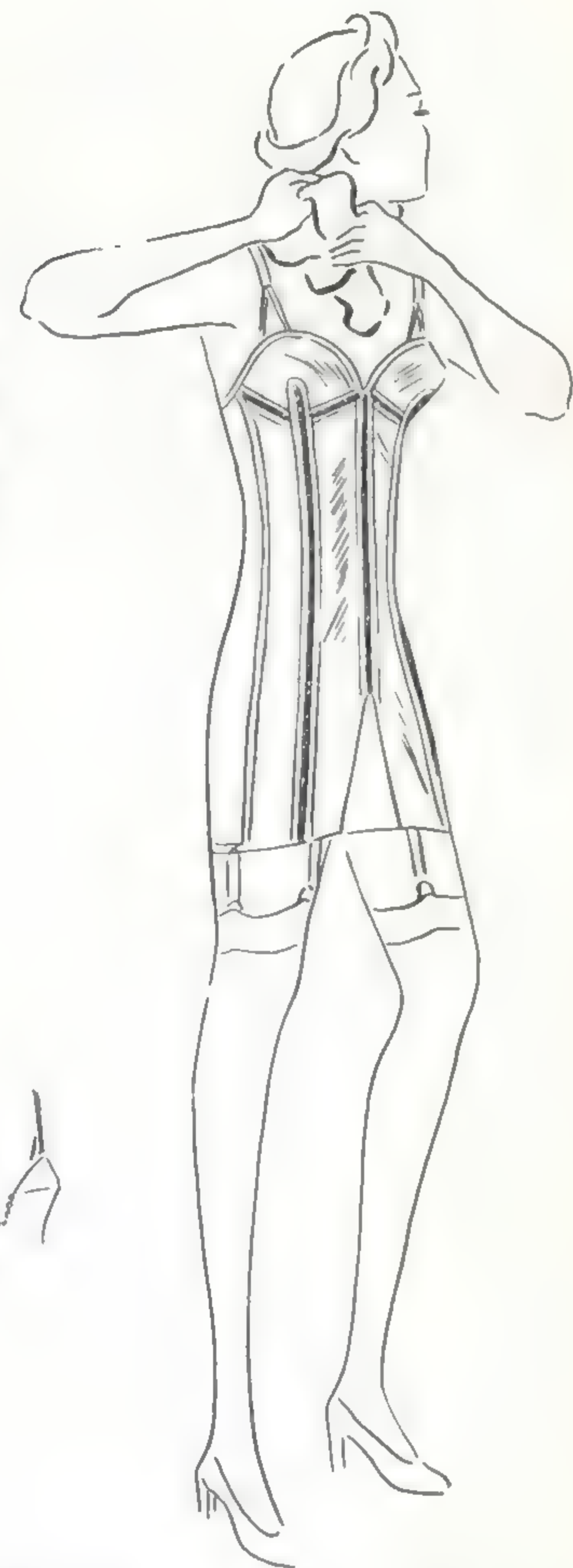
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## FOR IN-BETWEEN FIGURES

Le Gant's corselette (right) of taf-  
feta batiste and Lastex, faggoted  
in panels that give a slim waist-  
line. Talon fastener; evening back.  
Franklin Simon; Marshall Field



Poirette's evening all-in-one of  
cable net and net Lastex, with a  
back Talon fastener and detach-  
able buttons for the lowest décol-  
letage extant; Bergdorf Goodman

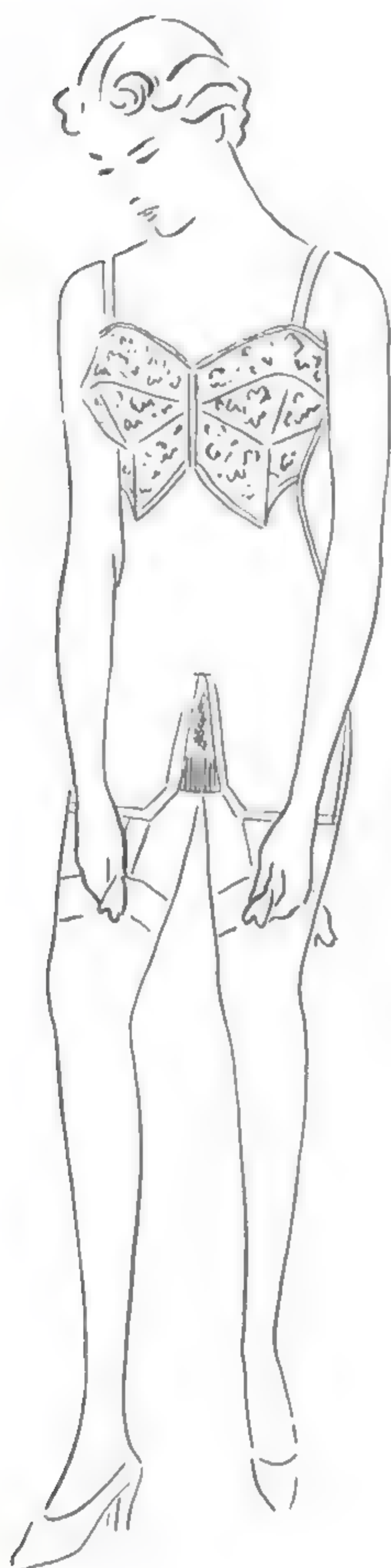
CORSETS, to-day, are proud beauties. Made of fine laces,  
sleek fabrics, and cut with an eye to æsthetic appeal, as  
well as to their power to control, they are a far cry from the  
utilitarian whalebone, with its corset covers and other cam-  
ouflages, that encased the figures of past generations.

Just to prove this to you, we show a group of corsets on this  
and the opposite page that are made to look at, as well as to  
mould medium and large figures. Of course, if you're a thin lit-  
tle thing—a mere slip of a girl—they're not for you. In that  
case, you need no more than the gentle guidance exerted by the  
lightest and wispiest foundations.

But if your figure is one to label “in-between,” with a curve  
or two that needs replotting, the two corsets sketched above  
are worth taking notes on. Neither one harbours a single bone,  
which means that you're not conscious of being held under con-  
trol, though your mirror tells you that you're a mere shadow  
of your former self. The secret of these corsets lies in their  
fabrics and in the strategic cutting. (Continued on page 117)



## SOLVING A WEIGHTY PROBLEM



Left: Bonheur all-in-one by Lily of France, of imported silk satin ribbon with hand-loomed silk elastic. Alençon lace uplift; boneless throughout. Bonwit Teller



Efficient Artistic Flexees all-in-one with slipper satin front panel, satin Lastique panels side and back. Side-hook closing and evening back. From Franklin Simon

(Continued from page 116) The corset at the top on the opposite page is an all-day affair, to which you can entrust your silhouette from morning to night. Le Gant makes it, and it gives you those smooth, uplifted lines you've sighed after. For your night-life, there's the Poirette net corset (second, on the opposite page), with an evening back that goes down and down, and a front décolletage that reaches a new breath-taking low when you detach the buttons.

Supposing, though, that you're a little more than an in-between. The fact that your weight, when you step on the scales, reminds you of a 1927 stock-market quotation doesn't mean that you're condemned to wear an unattractive harness. You can cast a princesse or Empire shadow as well as your slimmer sisters, and all without bones.

Take, for instance, the Lily of France corset at the top of this page. Wear it for day, and feel like a new woman. After sundown, change to the Artistic Flexees corset at the right, above, which will do justice to your architecture, as well as to the dress that goes over it.

So, before spring catches you unaware, look into this. For there's more to this business of silhouette than meets the eye.

(There are additional corsets shown on pages 74 and 75. Incidentally, when choosing corsets, don't forget to take into consideration the lines of the costumes under which they're to be worn.)



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## RHODESIA DRINKS THE SUN DOWN

By Lucy Pope Cullen

THEY'RE cocktail parties in the United States. But once over and below the Equator, the corresponding function becomes a "Sundowner," a term that is by no means a haphazard one, chosen at random, but one with a very definite significance. It is derived from a combination of two theories that prevail roundabout the equator. The first theory is that it is dangerous to take a drink before the sun approaches the western horizon. (Actinic rays, and all that sort of thing!) The second, and more potent theory is that the sun, having approached the western horizon, may fail to go any farther. Obviously, a sun hanging about all night would create a situation of embarrassment, not to say annoyance. The problem, therefore, that daily confronts the tropical citizenry is to get the sun down, by fair means or foul, and the sundowner represents a concerted effort to accomplish this through the power of suggestion. Drinks go down at sundowners; the sun, so far, has not failed to follow suit.

A few years ago, I went out to visit some friends at a place called Luan-shya, in Northern Rhodesia, south-central Africa. I married an Englishman while there, and remained in Northern Rhodesia six years.

During my stay there, I found that the effort on the part of the Northern Rhodesian populace to regulate the solar system was a stout one. In fact, the opinion of statisticians is that if Lake Victoria Nyanza were drained of its contents, and all the sundowner drinks consumed in the territory during the period of one calendar year were poured into the resultant cavity, it would be a great break for the fishes.

### FURORE AT FIVE

About half-past five on an afternoon in Northern Rhodesia a striking burst of activity stirs the native domestic staff of the European householder. Chairs are pushed hither and yon on the veranda, where sundowners usually take place. Dust is whisked smartly under rugs. Ash-trays are emptied, cigarette-boxes filled, and both are placed in strategic positions from which they can be neither reached nor seen. Sounds of clinking, popping, and swishing predominate the general hubbub, indicating respectively that ice is being cracked, corks are being drawn, and toast is being spread with cheese, caviar, and fish paste.

With a climactic burst of speed, the domestics hurl themselves into their own huts, located in the employer's back-yard, whence they presently emerge at their normal gait—a slow creep—proudly clad in spotless white and prepared to stand by with extra siphons of soda. They have done their bit toward getting the sun down, and it is now up to the European populace to carry on.

The elasticity of the sundowner is perhaps its greatest charm. Its tone may be formal and decorous, or rowdy and convivial. The guests may come in best bib and tucker, or in shorts, or they may not come at all. The selection of guests, however, is a simple matter, placing no undue strain upon

the mind of the hostess. Members of each sex need not be balanced, either mentally or numerically. Ability to grapple with the latest dance step, or to play a trump at the proper moment need not be considered. The only qualification a sundowner guest, either male or female, absolutely must possess is sufficient coordination to raise a glass in the air while uttering the word, "cheerio!" Simple as this may seem, it is actually of vital importance. If there is one social blunder more serious than all others that can be committed in Rhodesia, it is to start to swallow a drink without first saying, "cheerio!" I have often wondered how the solitary drinker deals with the situation. No doubt, he says "cheerio!" to the bottle or, perhaps, to his dog if he has one. Any true Rhodesian dog would, of course, expect it, and no true Rhodesian gentleman would let his dog down.

### TEA TAKES TIME OUT

Six o'clock, or sundowner time, is the most unique hour of the Rhodesian day, in that it is practically the only hour at which you are not expected to drink tea and like it. Tea makes its first appearance at six in the morning, presumably to give you sufficient strength to rise from bed and dress.

Many people, however, prefer tea to coffee for breakfast. It is next featured at about ten-thirty, sustaining life until lunch time, at which meal it is served again. A cup of tea at four o'clock prevents undue weakening in the afternoon. Mid-morning and mid-afternoon tea appears in all business offices and industrial plants, as well as in homes. No sports field equipment is complete without its tea-service; no game, a success without time out for tea. Tea has been known to accompany dinner, and is invariably served after a trip to the movies, a session of bridge, or a quiet evening spent at home.

Even those weakest in geography will at once perceive that Rhodesia is a British colony. It has long been recognized that the British are a people who maintain as much poise under pioneering conditions in far lands as under fog conditions at home. Perhaps, national saturation in tea furnishes the key to successful colonization. If, on the other hand, the British colonies flourish in spite of, rather than because of, the tea-logged state of the colonists, how truly remarkable does this prove the nation to be.

### SUNDOWNER DRINKS

Be that as it may, tea is not served at sundowners. Whiskey-and-soda is, perhaps, sundowner drink Number One. Soda is made on the spot, by means of small cylinders of gas, inserted in the neck of the siphon, to carbonate plain water. Gin mixtures rank second in popularity. These are not, strictly speaking, cocktails. The ingredients are poured directly from bottle to glass, with no shaking and no icing. "Gin and One dry," or "Gin and It, sweet," mean, respectively, gin with either French or Italian vermouth, and bitters. "Gin (Continued on page 119)



## RHODESIA DRINKS THE SUN DOWN

(Continued from page 118) and Two," or "Gin and Mix," means gin, bitters, and both vermouths. The vital point in making these drinks is the order in which the ingredients are introduced into the glass. First, a drop of bitters is dashed in, twirled around and dashed out again, accounting for the phrase, "a dash of bitters." The gin goes in next, then the dry vermouth, and, last of all, the sweet.

### GREEN MAMBAS

When a cocktail is served at a sundowner, it is apt to have a grenadilla base. Grenadillas, or Passion Fruit, grow wild in Northern Rhodesia. Their pulpy seeds are soaked in gin for forty-eight hours. The finished cocktail has all the essential qualities of a stick of dynamite and is known, for obvious reasons, as a Green Mamba. A Beer Shandy is produced by mixing bottled lemonade with beer. This ruins the beer, which bottling has already accomplished for the lemonade. Another long sundowner drink is made of crème de menthe and soda, just why I do not know.

Africa has probably had more stories of adventure, mystery, romance, and bloodshed told about it than any other continent, of which Rhodesia has come in for its fair share. I believe the sundowner to be largely responsible for this wealth of literary and verbal material. Every one is seated comfortably. Every one has his or her favourite drink. Every one has said "cheerio!" to every one else. The sun is, once more, going down. Social and civic duties are discharged, minds and muscles are relaxed, the eternal quiet of the bush is all around.

Such conditions form an ideal background for stories: both for telling them, and, more important still, for believing them. No story can get very far unless some one believes it. You would be simply silly to expect any one to believe, over a cup of tea or a soft boiled egg, your stirring account of your single-handed capture of an enraged lion; whereas, if you save it for sundowner time, large numbers of people will believe it automatically. When you reach the point at which you believe it yourself, you had probably better go quietly home and put yourself to bed.

### SPEED THE PARTING GUEST

Going home, or rather inducing your guests to go home, is the most serious problem yet presented by the sundowner. Theoretically, of course, the function is over once the sun is safely down. Practically, things do not always work out this way. In the early days of my stay in Rhodesia, we lived in informally built "daub and wattle" houses, which boasted no water-works. Water for baths was heated in the kitchen, then brought into the bedrooms in buckets, and there poured into large, shallow tin tubs. The domestics' duty, subsequent to serving sundowners, was that of preparing the household's baths.

The simple construction of the house left no one on the veranda in any doubt as to what was going on inside. The significance of a lot of boys pass-

ing to and fro with tubs, towels, and soap, and sloshing large quantities of hot water about here and there, was unmistakable. The chances were that the guests went home, and the hosts had their baths while the water was still at least tepid.

The well-built houses into which we moved later on contained complete modern equipment. Exchanging tin tubs for proper bathrooms marked a long step forward in civilized living, to which there was only one drawback. Lacking the old signal, enthusiastic guests were apt not only to see the sun down that night, but to remain and help it up the following morning, as well.

There is one type of Rhodesian sundowner that never ends the same day it begins. Whenever a baby is born in Luanshya, a stag sundowner is always given by the proud father. Since there are no telephones, he has to deliver his invitations by means of notes carried around by native piccaninnies. Many people keep in their employ a piccanninny or two, whose sole duty it is to proceed from house to house, bearing notes. In the case of a large sundowner, it is necessary to impress into service a whole troop of piccanninnies; otherwise, the baby would probably be graduating from high school before the last invitations were delivered. The moment the news spreads that a man has just become a father, he is at once surrounded by a horde of small black boys, eager to earn the tip that carrying notes entails.

### EXTERIOR DECORATION

The friends who thus receive invitations by no means remain idle until time to go to the sundowner, but busy themselves in decorating the new father's house in a suitable manner. Life-sized storks, holding babies in their beaks, are cut out of two-ply wood and placed on roof and lawn. Flood-lights, situated on the neighbours' roofs, illuminate the scene brightly.

I remember a particular sundowner of this type which made Rhodesian history. Toasts suitable to the occasion were followed by more or less harmonious song. After a while, a final toast to the happy father was proposed. Here, a serious snag was encountered. No one would admit to being the happy father, though every one felt that a happy father must be present. The issue, rather clouded by that time, was completely fogged by the fact that the father, sleepiness triumphing over happiness, had crept off some time before and gone to bed.

The remaining gentlemen argued among themselves for quite a while. Feeling baffled, but determined to have their toast, they finally decided to settle the matter by making a round of the homes of all those present, and drinking to each man in his own house. The proper party, they felt, would thus surely be included. Each wife was awakened in the early morning hours by the sound of her husband receiving, in most cases with a marked lack of becoming modesty, loud and unmerited congratulations from his friends. . . .

Need I add that the history made by this sundowner was of the domestic, rather than the text-book type?

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## "I LIVE IN BEVERLY HILLS"

EDITOR'S NOTE: Quite unwittingly, we seemed to have started a series of articles when we published "We Live in the Country," in the April 15, 1936, issue. For, voluntarily, several of our readers have sent in regional contributions. We have found a number so interesting that we will publish them from time to time.

| LIVE in Beverly Hills, and I absorb, as every one in this section does, an outer aura of glamour.

People exclaim, "Do you really live there? Among all those movie people all the time!"

However, this reaction shaves one down to a selflessness, a salubrious under-equation where anything that is happening to one is unimportant in the communal Mayfair. There is always some one at the market or the hair-dresser's or the bake-shop who has world-illusion. Our gardener's nephew works for Darryl Zanuck. We lose face with our branch of the Japanese family because our garden develops snails; we know we are Number Three Client, while his Number One and Number Two people live on Hillcrest and Foothill Road and are *of the studios*. May Robson sits knitting and waiting for our operator at the beauty shop on Santa Monica and Rodeo, and we grow uncomfortable. Kay Johnson selects vegetables beside us, and Charles Boyer once stepped in front of our car. We felt grisly ghoulish, although nothing happened. He smiled, and, after a moment, we smiled back. He might have been any Peter Jones, and we would have felt jittery, but the after-shudder at the thought of having almost run over Peter Jones couldn't be so prolonged as in the case of Charles Boyer.

Living in the home capital of fame, one gives up the key or the pitch or whatever one holds on to as a personal tow-line. The emotional competition is too keen. One lives in this Other-World in pleasant, beachcomby fashion, slightly narcotic, and, I suppose, at the feet of the gods.

### BECOMING INITIATED

We found out the mores of the place and its complexities merely by owning a dog. We thought we did our duty by our Linda by feeding her well—until a neighbour caught us up short with the query, "But isn't your dog insured? What if she frightens somebody? Didn't you hear about Jeanette MacDonald's dog?"

We don't want Linda to frighten anybody; we don't want to be sued for twenty-five thousand dollars; and we didn't at first understand all this guarding against the idea of splendour. But a Beverly Hills licence-plate is a liability, and there are plaintiffs to sue you on every pretext.

"You had better rent a furnished house," we were advised, "otherwise, the landlord will develop delusions of grandeur over the tumbler, the draperies, or the nap of the rug. Shrubbery and door-knobs are enough to worry about."

One becomes insulated in time by becoming invoice-minded and Hetty Greenish. Or one takes to the manners of a large English colony where the

members are so country squire-ish that they hide their heads under a bushel about possessions. The vogue of simplicity in Beverly is beautiful, if acute. That Rembrandtesque mop at the post-office is Luise Rainer in white cotton slacks. At Frances Orr's, the stationers, Alice Joyce is wearing out the usefulness of a waspish black voile. The one Solomon Isaac variety of store in Beverly is treated with loving popularity. From Mrs. Franchot Tone down, it is fashionable to know the price of butter and tenderloin, and Beverly Hills collectively comes to market.

Because Beverly Hills is isolated—ten miles from Los Angeles, five miles from Hollywood—the ordinary hubbub is absent. It is not good form to gawp in Beverly Hills. Before the Victor Hugo, the Beverly Brown Derby, the Beverly Wilshire, and the Beverly Hills Hotel, there are no sidewalk idolaters or autograph hunters. John Boles, Herbert Marshall, Kitty Carlisle, Madge Evans, Betty Furness, Peter Lorre, Randolph Scott, Cesar Romero, Francis Lederer—they are all flamingos off the lake.

### THE STARS ARE OUT

Merle Oberon shops at Solomon Isaac's in peace and asks whether he will take her cheque. Barbara Stanwyck sips a soda at Caillet's drug store and is left alone. I wrote to a friend in New York, "You ought to put your husband in blue jacket and grey trousers like Ronald Colman's; it will do things for him! Elizabeth Allen is all maple-and-wine trotting her dog on north Beverly Drive." It's all right in a letter, but bourgeois in Beverly. When I was new in Beverly, I stopped at sight of Marlene Dietrich, Ginger Rogers, Dolores Del Rio, Virginia Bruce, but I soon learned not to do it—except at previews in Hollywood or, at the worst, at Westwood Village. However, when some one is a newcomer, like Simone Simon, you can stare even in the largest shop, politely and covertly.

It is better, if you are an ingrained beauty worshipper, to dine at a department store tea-room when they have the weekly fashion shows and make your comparisons; or lunch at the Vendôme; or go "troccing" at the Trocadero; or visit the Coconut Grove at the Ambassador on Tuesday nights, stars' nights. Otherwise, in Beverly, the stars are *au naturel*. Of course, when they have special doings at the Victor Hugo and at the Beverly Wilshire, the colony outdoes itself and comes out in the best that Paris, New York, and Adrian, Orry-Kelly, Travis-Banton, Bernard Newman, Nina Foley, and Walter Plunkett design.

I expected—every one does—monstrous frou-frou castles and velvet awnings, but the colony has taken the purge in that respect. Although it still sounds blatant, California Colonial, improved Monterey, pueblo and Mexican adaptations and ranch-house cottages can be utterly charming and fitting. California architects call this malefaction on the Classicists, creative courage, and that fight is better in neutral territory. But curiously modernistic glass houses do not go. These can have special sultry values undreamed of in the (Continued on page 121)



## "I LIVE IN BEVERLY HILLS"

(Continued from page 120) East, on the desert in Tucson, Arizona, but they do not fit California. There is one Gargantuan example in Holmby Hills and several in Westwood Village, but the impulse is unindigenous and unattuned.

### VARIABLE BOUNDARIES

To elucidate here—Beverly Hills is not a monogamous whole. The beautiful canyons, Coldwater, Franklin, Benedict (where some of the loveliest dwellings are), become Los Angeles by the assessor's office, at this hundred feet or that. You can't actually get to them from Los Angeles, unless you go into the San Fernando Valley where these canyons end, but unless you know that the post-office address is Beverly, you could never find them. Nevertheless, legally, a good part of Beverly isn't Beverly. Similarly, Holmby Hills and Bel-Air and Brentwood Heights, which are outflung buttresses, are in a scramble of corporate duality. The truth is the above are only real-estate entities. (Los Angeles is continually plied with the indignity of being divorced by its children.)

There are other spiritual malfeasances. Although Bel-Air has seen the light, for several years that Gramercy-Park-like, key-in-the-gate community walled itself up in its cragmoor shadowy glens as a sort of rival *Almanach de Gotha* of brokerage, insurance, and drug-store millions, and with the attitude of let-the-movie-people-live-where-they-will—as dangerous an arrogance as that of a courtier to a king. Holmby Hills sprang up—a superior rival—and Brentwood Heights; and, chastened, Bel-Air has the ducal families of Warner Baxter and the Arthur Hornblows (Myrna Loy).

### LUXURIOUS BEAUTY

Beverly Hills is so luxuriously beautiful that the adopter forgets natal images. It takes a very few months to see the necessity of swimming pools and tennis-courts and patios and resplendent barbecue pits. Roses grow so big—and bougainvillea so gorgeously—and poinsettias. As a reminder of the desert, there are yucca, ocotillo, Spanish bayonet, and cholla cactus. There is a bridle-path in Beverly, but hardly any one uses it. There are also three small parks (unused) and a coloured fountain—the city fathers have done their

best in municipal gratuity, but the lofty, whimsical children north of Santa Monica Boulevard (where the heart of Beverly is) follow their own bent.

You say you will be very Eastern and keep up with things, but every one does that here, with an eye to the central industry—the movies. Idolatry is soft-pedalled conversationally, but not pictures and producers. It is very natural for any one to say, "I think *that* will make a movie," and then to decide who should do it. In time, you can not evaluate anything without the movies.

### OTHER-WORLD AURA

Of course, there are the head-lines and the bombshells and the weird tropical fruit at the markets that princes order by airplane refrigeration; and the catering trucks of the Victor Hugo; and the super confitures at Martha Smith; and the numerous Rolls-Royces purring in the night. And it is this knowing and not knowing everything that makes everything seem so extremely personal. It doesn't matter that you live by understatement—the Other-World is embracingly about.

Sooner or later, you get an exile's feeling of defection, and you dutifully take one or two trips East, but the damage is done. The fine line between excitement and sophistication becomes more bewildering under stress. The East is too vigorous or too slow. You miss seeing Jesse Lasky everywhere, immobile and like a statue walking, and the waterfall on Harold Lloyd's place, which you passed daily, and the sapphire mountains. You look into motors for Carole Lombard and Gene Raymond. More than ever, Margaret Sullivan in scuffy brogues on a sofa is something special in elegance. You reason against the stage—and the everlasting pictures—that Noel Coward, Brian Aherne, never came *that close* until they appeared on the screen, nor Irving Berlin so intimate.

And so you return, and, in Beverly, Ian Hunter comes into Bailey's English bakery—perhaps the best in the world—to buy the Saturday cottage-loaf; the tweedy artists' agents crowd the California Bank Building; that is Clifford Odets in front of the Beverly-Wilshire and Jack Benny crossing the street; and you are once again a bystander to glory.

To Beverly Hills—with Love.

MABEL WINDWINE

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ANY reader can obtain from the Vogue Information Service answers to questions on social conventions, customs, and matters of etiquette; on fashion and costume; on household decoration; on shops dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following rules.

(1) The name and address must be legibly written or printed at the beginning or the end of every letter.

(2) In order to answer all inquiries promptly, it is suggested that as few

questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter.

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## SOCIETY

## BIRTHS

## NEW YORK

**Alker**—On January 8, to Mr. and Mrs. Carroll B. Alker (Vera Kohler), of New York and Brookville, Long Island, a daughter.

**Ayer**—On January 15, in New York, to Mr. and Mrs. Frederick Ayer, second (Betty Jenney), of Locust Valley, Long Island, a son.

**Brainard**—On January 7, in Greenwich, Connecticut, to Mr. and Mrs. William Walter Brainard, junior (Karin Vletor), a son, Vletor Brainard.

**Burdett**—On January 10, in New York, to Mr. and Mrs. Richard E. Burdett (Martha Hollister), of Bronxville, New York, a daughter.

**Carey**—On December 8, in Baltimore, Maryland, to Mr. and Mrs. James Carey (Elizabeth L. Smith), of Princeton, New Jersey, a son.

**Gibb**—On December 3, to Mr. and Mrs. John Richmond Gibb (Priscilla Alden Murdock), of Glen Head, Long Island, a daughter, Priscilla Alden Gibb.

**Hufstader**—On January 5, in New York, to Mr. and Mrs. Robert C. Hufstader (Alice Mary Anderson), of Princeton, New Jersey, a son, Peter Hufstader.

**Jackson**—On December 26, to Mr. and Mrs. John Gillespie Jackson, junior (Helen Bennett), of Glen Head, Long Island, a daughter.

**Winchester**—On December 31, to Mr. and Mrs. John G. Winchester (Julia Fisk), a son.

## CHARLOTTE, NORTH CAROLINA

**Holding**—On December 15, to Mr. and Mrs. Graham Davis Holding (Katharine Howard), a son, Graham Davis Holding, junior.

**Scott**—On December 31, to Mr. and Mrs. Walter Scott, junior (Sarah Adelaide Mayer), a son, Walter Scott, third.

## DULUTH

**Collins**—On December 9, to Mr. and Mrs. Emmons Williams Collins (Mary Ten Eyck Bradley), twin daughters, Mary Corinne Collins and Sarah Williams Collins.

## BIRTHS

## FALL RIVER

**McAdams**—On January 3, to Dr. James C. McAdams and Mrs. McAdams (Mary Elizabeth Heiges), a daughter, Linda McAdams.

## HOUSTON

**Binz**—On November 17, to Mr. and Mrs. Norman Binz (Dorothy Taylor), a daughter, Sally Binz.

**Cronin**—On December 25, to Dr. Thomas Dillon Cronin and Mrs. Cronin (Anne Heyck), a son, Thomas Dillon Cronin, junior.

**Gordon**—On December 9, to Mr. and Mrs. Dewitt Gordon (Elizabeth Godwin), a daughter, Anne Phelan Gordon.

**McEachern**—On November 6, to Mr. and Mrs. Elmore McEachern (Tillie Tucker), a daughter, Marian McEachern.

**Peden**—On January 5, to Mr. and Mrs. Andrew Gehring Peden (Dorothy Rylander), a son, John Reynolds Peden.

**Showers**—On December 28, to Mr. and Mrs. Edward A. Showers (Elizabeth McEachern), a daughter, Nancy Showers.

## KANSAS CITY

**Rice**—On December 15, to Mr. and Mrs. Ralph Rice, junior (Mary Jost), a daughter, Barbara Jost Rice.

**Slaughter**—On December 21, to Mr. and Mrs. Roger Caldwell Slaughter (Laura Brown), a son, Thomas Brown Slaughter.

## LINCOLN

**Hawke**—On December 28, to Mr. and Mrs. Hoyt Hawke (Janet Jeffries), a daughter, Helen Hawke.

## MONTGOMERY

**Bear**—On November 20, to Mr. and Mrs. Fred Bear (Beatrice Bowman), a daughter, Cornelia Irene Bear.

**Branch**—On December 17, to Mr. and Mrs. Edward Gachet Branch, junior (Mary Alice McGehee), a son, Edward Gachet Branch, third.

**Crosland**—On November 27, to Mr. and Mrs. David Wooley Crosland, junior (Marie Denegre), a son, David Wooley Crosland, third.

(Continued on page 123)

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**Barton**—On January 2, to Mr. and Mrs. Robert T. Barton, junior (Eleanor Parrish), a daughter, Eleanor Randolph Barton.

**Baskerville**—On December 4, to Mr. and Mrs. Coleman Baskerville (Virginia Morton), a daughter.

**Bayliss**—On December 7, to Captain William Murray Forbes Bayliss and Mrs. Bayliss (Catherine Williams), a son, William Murray Forbes Bayliss, junior.

**Davenport**—On December 17, to Mr. and Mrs. Byrd Warwick Davenport (Alice Byrd), a daughter, Lucy Wickham Davenport.

**Little**—On December 10, to Mr. and Mrs. Conrad Little, junior, a son.

**Robertson**—On November 14, to Mr. and Mrs. Walter Gray Robertson, a son, Richard Byrd Robertson.

**Shield**—On December 9, to Dr. J. Asa Shield and Mrs. Shield (Frances Richardson), a daughter, Frances Richardson Shield.

#### SAN ANTONIO

**Calhoun**—On December 21, to Mr. and Mrs. John Heldt Calhoun (Martha Shook), a daughter, Martha Caroline Calhoun.

**Corning**—On December 30, to Mr. and Mrs. Leavitt Corning, junior (Mary Blair Holmes), a daughter, Mary Blair Corning.

#### SPRINGFIELD

**Lincoln**—On December 21, to Mr. and Mrs. Sanford Lincoln, a son, Peter Converse Lincoln.

#### WATERBURY

**Granniss**—On January 8, to Mr. and Mrs. Donald S. Granniss (Mildred Hughes), a son, John Hughes Granniss.

### ENGAGEMENTS

#### NEW YORK

**Bigelow-Higgins**—Miss Katharine Huntington Bigelow, daughter of Mr. and Mrs. Mason Huntington Bigelow, to Mr. Carter Chapin Higgins, son of Mr. and Mrs. John Woodman Higgins, of Worcester, Massachusetts.

### ENGAGEMENTS

**Crocker-Matthews**—Mrs. Armstrong Crocker, daughter of Mrs. Frederick S. Armstrong, to Mr. Orus J. Matthews, son of Mr. and Mrs. Edward B. Matthews, of Ardmore, Pennsylvania.

**Dommerich-Schmeltzer**—Miss Eleanor Dommerich, daughter of Mr. and Mrs. Alexander Louis Dommerich, of Greenwich, Connecticut, to Mr. Robert Morrison Schmeltzer, son of the late Julius R. Schmeltzer and Mrs. Schmeltzer, of Greenwich.

**Foster-Le Boutillier**—Miss Ann R. Foster, daughter of the late Herbert I. Foster and Mrs. Barrows Porter, of New York, to Mr. Thomas Le Boutillier, third, son of the late Thomas Le Boutillier, second, and Mrs. Le Boutillier, of Westbury, Long Island.

**Hamlin-North**—Miss Judith Hamlin, daughter of the late Harry L. Hamlin and Mrs. Hamlin, of New York and Easthampton, Long Island, to Mr. Charles Percy Frederick North, son of Mr. and Mrs. Frederick North, of "Rougham Hall," Norfolk, England.

**Lawrance-Frelinghuysen**—Miss Emily Lawrance, daughter of Mr. and Mrs. Charles Lanier Lawrance, of New York, and "Meadow Farm," East Islip, Long Island, to Mr. Joseph S. Frelinghuysen, junior, son of Mr. and Mrs. Joseph S. Frelinghuysen, of Far Hills, New Jersey.

**Morris-Carhart**—Miss Frances Elizabeth Morris, daughter of Mr. Lewis Gouverneur Morris, of New York and Newport, Rhode Island, to Mr. Harold Whitfield Carhart, junior, son of Mr. and Mrs. Harold W. Carhart, of New York and Locust Valley, Long Island.

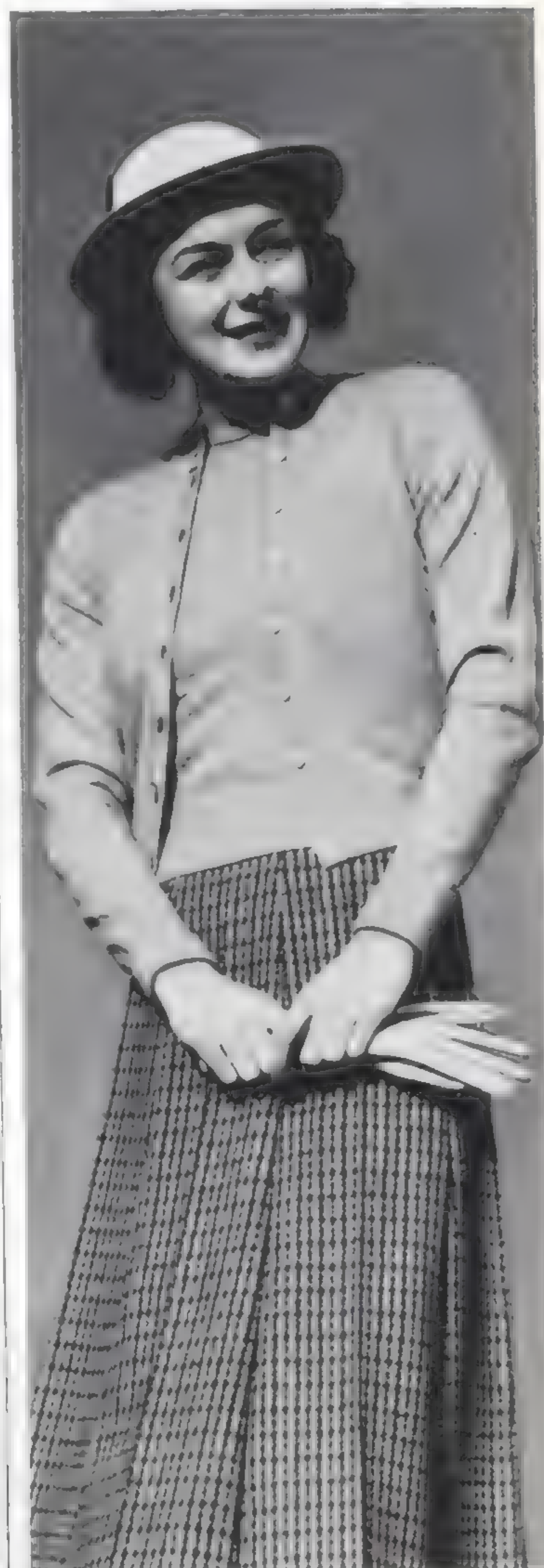
**Obolensky-Spitzer**—Princess Daria Obolensky, daughter of Prince and Princess Alexis Obolensky, of New York, to Mr. Hans George Spitzer, of New York, son of Dr. Albert Spitzer and Mrs. Spitzer, of Wuppertal-Barmen and Berlin, Germany.

**Sloane-Patterson**—Miss Margaret Douglas Sloane, daughter of the late William Sloane and Mrs. Sloane, of New York and Mount Kisco, New York, to Dr. Robert Lee Patterson, junior, son of Mr. and Mrs. Robert Lee Patterson, of Athens, Georgia.

(Continued on page 125)



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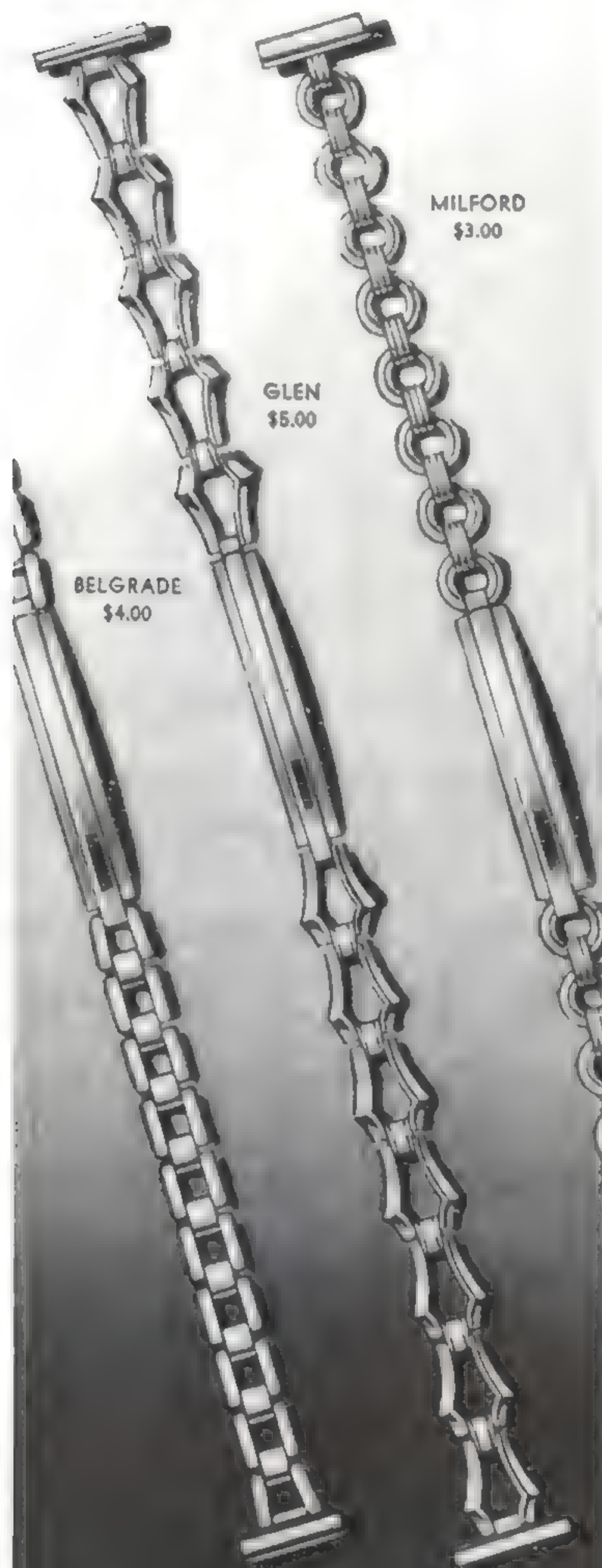
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## MAN HUNT

(Continued from page 54) who played Hamlet in the John Barrymore *Hamlet*, you might have something, but even then I wouldn't bank on it.

So then I was about ready to give the whole thing up when I got fascinated by the list headed *Bait*, which Miss Moats introduces by saying: "Plain women with few attractions of their own usually make a point of including in their entertainments a couple of beauties as magnets . . . extra men can be drawing-cards, too." And then what does she do? She makes up a list of twelve shining names, including Noel Coward, and just tosses it lightly to these plain women, and then I worried more than ever, because, I couldn't help wondering how much good it was going to do them. Because, while I could not answer for all that brilliant dozen, it seems only reasonable to suspect that it would take more than a plain woman with few attractions of her own to get Noel Coward to start dropping in of an evening, and I feel that Miss Moats is only raising false hopes, and my advice to those plain women would be to start working up a few attractions, like card-tricks.

In fact, I am not sure that Miss Moats should have started this list business at all unless she could have been a bit more specific. It's fine to know that Noel Coward is a swell person to ask around for dinner and that Alfred Vanderbilt plays bridge, but

she doesn't say whether these eligibles, if invited, will come. Also, she doesn't say if her lists are open to all comers, or if you have to know the gentlemen. And there is no use, Miss Moats, telling me to make a game of it when what I really want to know is: if I need an extra man next Sunday evening, say, to come over and toast marshmallows, may I call up Mr. Vanderbilt and see if he is free? And if he is, what would be my chances of getting him? Because I certainly don't want to have a lot of strange men telling me not to be silly.

Perhaps until Miss Moats straightens me out on this point, I had better play safe and make up a list of my own. Mr. Lucius Beebe remarked, in the *Herald Tribune*, that any man who was not on Miss Moats' list, just didn't count, practically. But I don't know. I can think of a few others, too, and my list would include Fred Astaire, Edgar Bergen, Jimmie Durante, Paul Hartman, William Powell, and Donald Duck. And I wouldn't have any nonsense about categories either, but just lump them all together under one simple heading, such as *Fun*.

But I really did enjoy the article, and I understand that Miss Moats is at work on a list of ladies. And while I am not sure that I would come under that heading, still, if she has any list in mind, such as *Just Running In and Out and Giggling*, then that, if Miss Moats cares, is my meat.



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V 2-15

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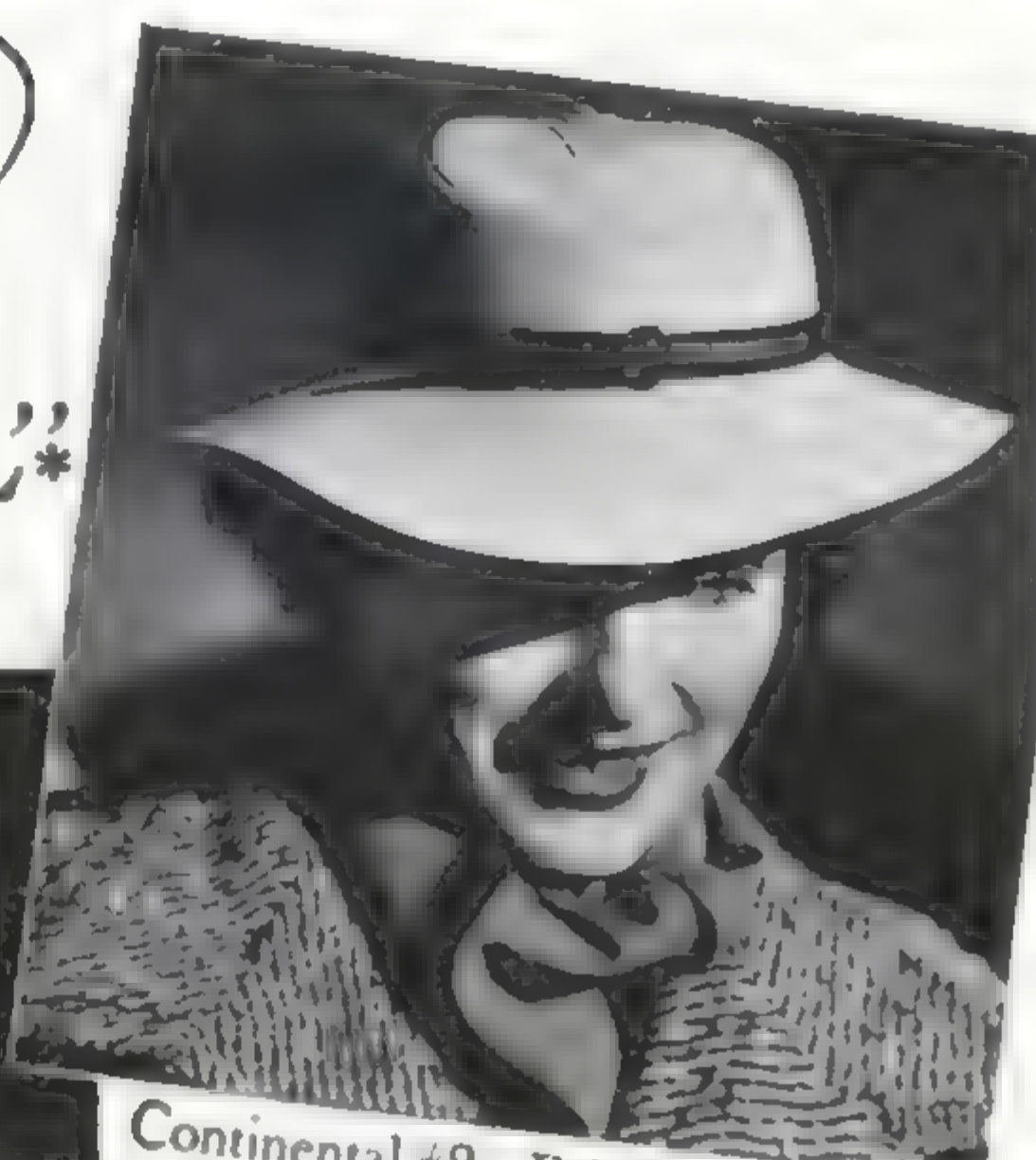
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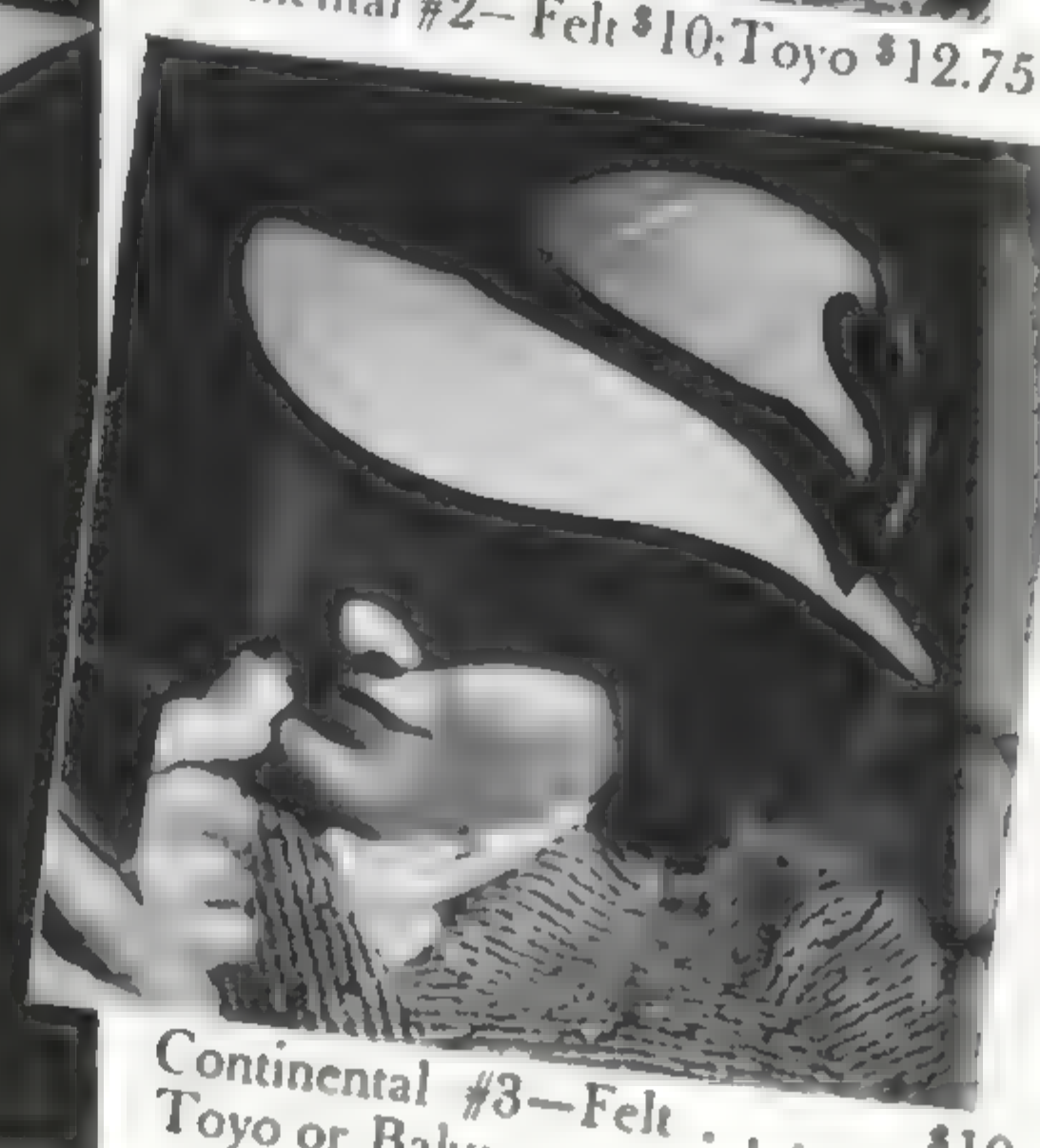
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## ENGAGEMENTS

### JELM, WYOMING

**Benziger-Townsend**—Miss Elizabeth Benziger, daughter of Mr. and Mrs. Adrick Benziger, of "Diamond Tail Bar Ranch," Jelm, Wyoming, to Mr. Robert Carter Nicholas Townsend, son of Mrs. Nicholas Townsend, of New York, and Mr. Edward N. Townsend, of Cold Spring Harbor, Long Island.

### KANSAS CITY

**Forrester-Rahm**—Miss Barbara Forrester, daughter of Mr. and Mrs. David Bruce Forrester, to Mr. Phillip Rahm, son of Mr. and Mrs. J. E. Rahm.

**Pew-Lucas**—Miss Mary Virginia Pew, daughter of Mr. and Mrs. John Brooks Pew, to Mr. Mark A. Lucas, junior, son of Mr. and Mrs. Mark A. Lucas.

### PARKERSBURG, WEST VIRGINIA

**Gibbons-Dudley**—Miss Janet Rex Gibbons, daughter of Mr. and Mrs. Merton Blair Gibbons, to Mr. Judd Dudley, junior.

### PHILADELPHIA

**Frazier-Canby**—Miss Agnes Frazier, daughter of Mr. and Mrs. Benjamin West Frazier, of Chestnut Hill, Pennsylvania, to Mr. Henry Kurtz Canby, son of Mr. and Mrs. William Marriot Canby, of "Thornlawn," Germantown, Pennsylvania.

### RICHMOND, VIRGINIA

**Gibson-Davenport**—Miss Jane Gibson, daughter of Mr. and Mrs. C. Huntley-Gibson, to Mr. Roswell Burrows Davenport, son of Mr. and Mrs. John Sydney Davenport.

### SAINT LOUIS

**Freeman-Brown**—Miss Betty Freeman, daughter of Mr. and Mrs. Charles Frederick Freeman, to Mr. Alanson Charles Brown, junior, son of Mr. and Mrs. Alanson C. Brown, of Saint Louis, Missouri.

### SAN ANTONIO

**Ewing-Sudduth**—Miss Elizabeth Ewing, daughter of the late Mr. and Mrs. William K. Ewing, to Lieutenant Duff Walker Sudduth, U. S. A., son of Mr. and Mrs. William Henry Sudduth, of Starkville, Mississippi.

## SOCIETY

## ENGAGEMENTS

### SAN FRANCISCO

**Wood-Haywood**—Miss Betty Wood, daughter of Mrs. Walter Thayer Wood, of San Francisco, and Lafayette, California, to Mr. Marshall Haywood, junior, son of Mrs. Carothers Haywood, of Lafayette, Indiana, and of Mr. Marshall Haywood, of Chicago, Illinois.

### SPOKANE

**Wilson-Walsh**—Miss Eleanor Wilson, daughter of the late Frederick Wilson and Mrs. Wilson, to Mr. John Joseph Walsh, son of Mr. and Mrs. Eugene Walsh, of Davenport, Iowa.

### STAMFORD

**Marion-Brightman**—Miss Carol Marion, daughter of Mr. and Mrs. Frank J. Marion, of Shippan Point, Connecticut, to Mr. Edwin Brightman, son of Professor Charles Lewis Brightman and Mrs. Brightman, of Syracuse, New York.

### TROY

**McBride-Howells**—Miss Elizabeth McBride, daughter of Mr. and Mrs. Thomas McBride, to Mr. David Howells, second, son of Mr. and Mrs. Norman D. Howells, of Kane, Pennsylvania.

### UTICA

**Butler-Radcliffe**—Miss Elisabeth Butler, daughter of Mr. Gilbert Butler, to Mr. Everard Radcliffe, of Richmond, Yorkshire, England.

**Millar-Brace**—Miss Margaretta Millar, daughter of Mr. and Mrs. Charles Millar, to Mr. Maxwell Brace, junior, son of Mr. and Mrs. Maxwell Brace, of Syracuse, New York.

### WASHINGTON, D. C.

**Bunker-Rosso**—Mrs. Frances Wilkinson Bunker, daughter of Mr. and Mrs. George Lawrence Wilkinson, of Washington, D. C., to Signor Augusto Rosso, Italian Ambassador in Moscow.

### WINSTON-SALEM

**Hanes-Follin**—Miss Claire Lockhart Hanes, daughter of Mr. and Mrs. Spencer B. Hanes, to Mr. Thomas Barber Follin, son of Mr. and Mrs. Marion G. Follin.

(Continued on page 126)

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## SOCIETY

### WEDDINGS

#### NEW YORK

**Atkinson-Van Vleck**—On January 10, Mr. William de Wilder Atkinson and Mrs. Natalie Johnson Van Vleck, daughter of the late Caleb Johnson and Mrs. Johnson, of New York and Orange Park, Florida.

**Bateson-Beam**—On December 12, Mr. Richard Humphreys Bateson, son of Mrs. Charles Edward Bateson, of New York, and Miss Lois McElroy Beam, daughter of Mr. and Mrs. Victor Beam, of Short Hills, New Jersey.

**Blagden-Allen**—On December 19, Mr. Thomas Peabody Blagden, son of Mr. and Mrs. Augustus S. Blagden, of Ambler, Pennsylvania, and Miss Martha Emily Allen, daughter of the late Frederic Winthrop Allen and Mrs. Allen, of "White Oak Farm," Manhasset, Long Island.

**Duke-St. George**—On January 2, in Tuxedo Park, New York, Mr. Angler Biddle Duke, son of Mrs. T. Markoe Robertson, and Miss Priscilla A. St. George, daughter of Mr. and Mrs. George Bligh St. George.

**Hurry-Stoddard**—On December 5, in the Church of the Incarnation, New York, Mr. Renwick Washington Hurry, son of Mr. and Mrs. Renwick Clifton Hurry, of Hempstead, Long Island, and Miss Anna Bailey Stoddard, daughter of Colonel Francis R. Stoddard and Mrs. Stoddard, of New York.

**Meyer-Lord**—On December 26, Mr. Charles Garrison Meyer, junior, son of Mr. and Mrs. Charles Garrison Meyer, of "Shore Acres," Bayside, Long Island, and Miss Edith de Forest Lord, daughter of Mr. and Mrs. George de Forest Lord, of New York.

**Ryan-Barry**—On January 19, Mr. Allan A. Ryan, junior, son of Mr. Allan A. Ryan, of New York, and Miss Eleanor Barry, daughter of Mr. and Mrs. Herbert Barry, of Orange, New Jersey.

**Smith-Hoyt**—On January 11, Lieutenant Ridgway P. Smith, junior, U. S. A., son of Major Ridgway P. Smith and Mrs. Smith, of New York, and Miss Margaret Mary Hoyt, daughter of Mrs. J. Mitchell Hoyt, of New York and Noroton, Connecticut.

**Smith-Richardson**—On December 28, Mr. Earl E. T. Smith, son of Mr. Sydney J. Smith and Mrs. Tailor Carpenter, of New York, and Miss Mind Elaine Richardson, daughter of Mr. and Mrs. Courtlandt Richardson, of New York.

**Winnett-Coverdale**—On December 12, Mr. Albert Rendall Winnett, of Toronto, Ontario, son of the late Dr. Albert W. Winnett, of Kingston, and Miss Mary Coverdale, daughter of Mr. and Mrs. William Hugh Coverdale, of New York and "Le Molne's Point Farm," Kingston, Ontario.

#### BALTIMORE

**Carey-Hall**—On November 11, in Washington, D. C., Mr. James Carey, third, son of the late Anthony Morris Carey and Mrs. Carey, of Baltimore, Maryland, and Miss Mary Lewis Hall, daughter of Mr. and Mrs. Marshall Carter Hall, of Fredericksburg, Virginia.

#### BOISE

**Brooks-Skillern**—On November 28, in Saint Michael's Cathedral, Mr. Peter Brooks, son of Mr. and Mrs. Herbert Levy, of San Francisco, California, and Miss Helen Skillern, daughter of Mr. and Mrs. Jack Skillern, of Boise.

#### CHICAGO

**Poor-Durham**—On November 14, in Christ Church Chapel, Winnetka, Illinois, Mr. Henry Varnum Poor, of New York, son of the late Mr. and Mrs. Henry V. Poor, and Miss Elizabeth Champlin Durham, daughter of Mr. and Mrs. Raymond Ewing Durham, of Hubbard Woods, Illinois.

#### CINCINNATI

**Knoll-Irving**—On November 20, Mr. Alvin Howard Knoll, son of Mrs. Samuel Knoll, of Holland, Michigan, and Miss Martha Irving, daughter of Mrs. Henry Schell Irving.

#### CLEVELAND

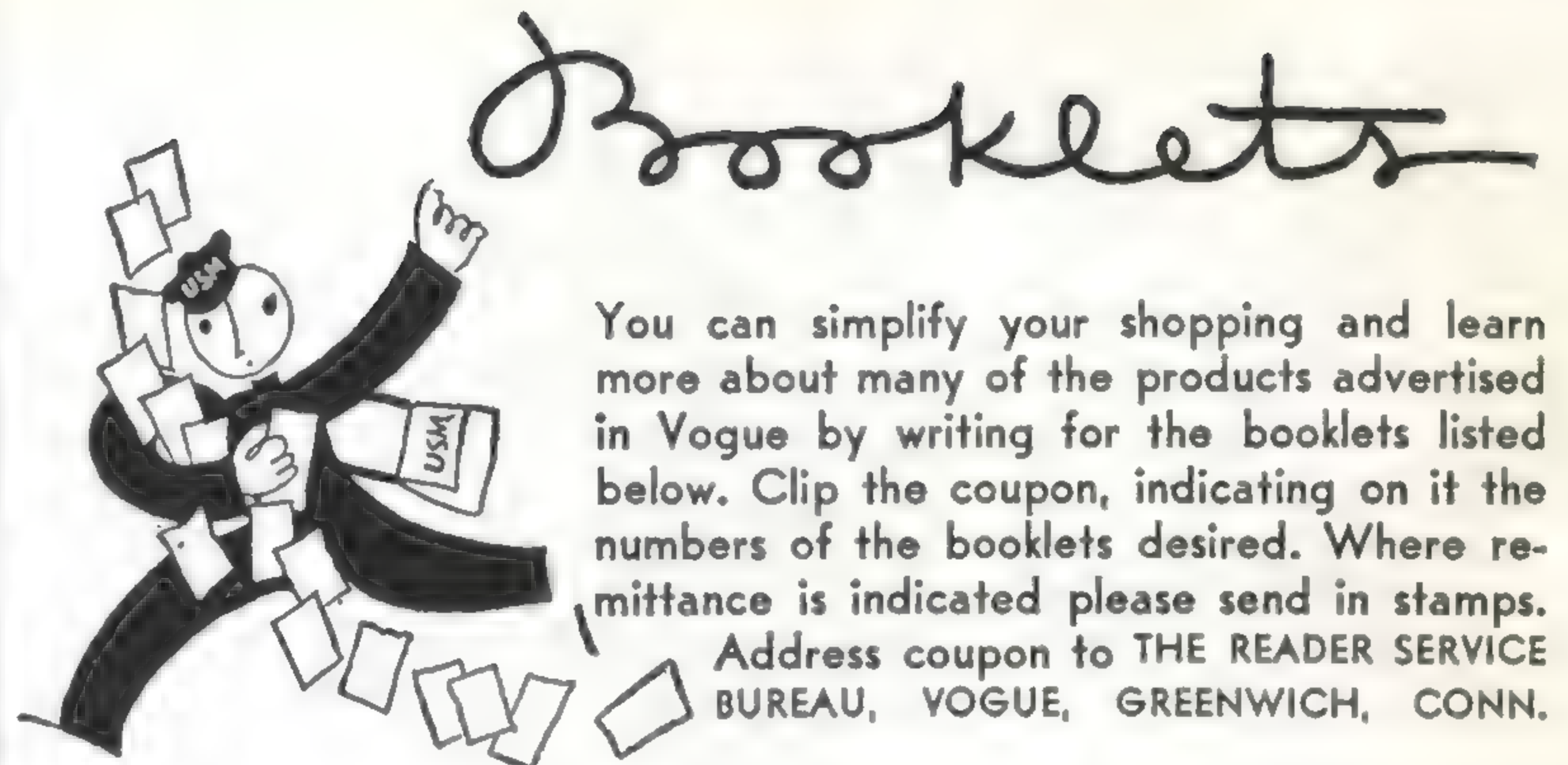
**Henry-McMillan**—On November 4, in New York, Mr. Alfred John Henry and Miss Jean McMillan, daughter of Mrs. Samuel E. Strong.

#### COLUMBIA, SOUTH CAROLINA

**Melton-Tompkins**—On November 24, in Trinity Episcopal Church, Mr. John Melton, son of the late John Melton and Mrs. Melton, and Miss Martha Aldrich Tompkins, daughter of Mr. Frank Cary Tompkins.

#### COLUMBUS

**Lomas-Tytus**—On November 12, Mr. Howard Lomas and Mrs. William Ewing Tytus, daughter of the late Mr. and Mrs. John Sutphin Jones.



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**37. HAIR HYGIENE FOR THE WHOLE FAMILY.** Parker Herber's booklet discusses hair hygiene not only for women, but for men and children. It gives suggested treatments for various unhealthy scalp conditions. This booklet will be mailed to you free of charge. PARKER HERBER.

**38. BRITISH BEAUTY LINE.** Yardley's booklet, "Beauty Secrets from Bond Street," describes the preparations from this famous British line, with suggested treatments for keeping your skin beautiful. A copy will be sent free. YARDLEY AND COMPANY, LTD.

## For your Household

**39. COCKTAILS READY TO SERVE.** Heublein Club Cocktails are bottled, ready to serve! There are nine different cocktails prepared by Heublein—these are described in a helpful booklet that gives recipes for appetizers to serve with each cocktail. You may receive a copy free. HEUBLEIN.

**40. DO YOU NEED MORE SPACE?** The Simmons Company will send you a booklet giving twenty-seven solutions to the problem of small space. Simmons couches and day-beds are illustrated in this helpful booklet. SIMMONS COMPANY.

**41. JAMAICA RUM RECIPES.** Myer's has an interesting new booklet full of recipes for Myer's Jamaica Rum. There are recipes for Planter's Punch, cocktails, long and short drinks, and punch bowl drinks. You may receive a copy of this booklet free, on request. FRED L. MYER'S AND SON.

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Pottsville—Caster's  
Scranton—The Heinz Store  
Wilkes-Barre—The Isaac Long Store

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## SOCIETY

### WEDDINGS

#### FLINT, MICHIGAN

**Buckingham-Iddins**—On December 26, Mr. Lee Farnum Buckingham, son of the late Mr. and Mrs. Lewis Buckingham, and Mrs. Elizabeth Davison Iddins, daughter of Mr. and Mrs. Arthur M. Davison.

#### HOUSTON

**Duncan-Lykes**—On December 30, Mr. Green Cameron Duncan, son of Mr. and Mrs. Bowie Duncan, of Egypt, Texas, and Miss Genevieve Parkhill Lykes, daughter of Mr. and Mrs. James McKay Lykes.

**Sledge-Dawson**—On December 23, Mr. Lamar Sledge, of Atlanta, Georgia, and Miss Eleanor Dawson, daughter of Mrs. James Davies Dawson.

#### KANSAS CITY

**Allen-Nichols**—On December 11, Mr. Earl Wilson Allen and Miss Eleanor Nichols, daughter of Mr. and Mrs. Jesse Clyde Nichols.

**Fincke-Smith**—On January 8, Mr. Frank Hamlin Fincke, of Santa Fe, New Mexico, and Mrs. Virginia Hall Smith.

#### LITCHFIELD

**Howe-Wild**—On November 14, in Saint Paul's Church, Dedham, Massachusetts, Mr. Walter Howe, son of the late Ernest Howe and Mrs. Howe, of "Red Horse Farm," Litchfield, Connecticut, and Miss Mary Jane Wild, daughter of Mrs. Alfred Wild, of Denver, Colorado.

#### LOS ANGELES

**Robertson-Booth**—On January 6, in Saint John's Episcopal Church, Mr. Lawrence C. Robertson and Miss Elizabeth Booth, daughter of Mr. and Mrs. Percy H. Booth.

#### NEW ORLEANS

**Ashburner-LaCour**—On February 6, Mr. James Eyre Ashburner, son of the late Algernon Eyre Ashburner and Mrs. Ashburner, of New York, and Miss Suzanne Burton LaCour, daughter of Mr. and Mrs. Arthur B. LaCour, of New Orleans, Louisiana.

**Frederickson-Williams**—On December 1, Mr. Charles Frederickson, of Oshoken, Ohio, and Mrs. Lawrence M. Williams, senior.

#### PHILADELPHIA

**Cornell-Murray**—On January 30, in the Frankford Presbyterian Church, Frankford, Pennsylvania, Mr. Robert Allen Cornell, son of the late William Wallace Cornell and Mrs. Cornell, of Staten Island, New York, and Miss Susan Harris Murray, daughter of Mr. and Mrs. William Ainsworth Murray, of Philadelphia, Pennsylvania.

**Gucker-Douglas**—On November 27, in the Memorial Church of Saint Paul, Overbrook, Pennsylvania, Mr. Alexander Lowery Gucker, son of the late Frank Thomson Gucker and Mrs. Gucker, of Philadelphia, Pennsylvania, and Miss Ellen Hewson Douglas, daughter of Mrs. Walter de C. Douglas, junior, of Overbrook.

**Hammond-Galey**—On November 12, in the chapel of the Church of the Good Shepherd, Rosemont, Pennsylvania, Mr. Harold Hammond, of "White Grass Ranch," Jackson, Wyoming, and Mrs. Francis Holt Galey, of Bryn Mawr, Pennsylvania.

#### SAINT JOSEPH, MISSOURI

**Dale-Wyeth**—On December 28, Mr. James Fielding Dale, junior, of Chicago, Illinois, son of the late James Fielding Dale and Mrs. Dale, and Miss Margaret Maud Wyeth, daughter of Mr. and Mrs. John Wyeth, of Saint Joseph.

**Parkinson-Quentin**—On December 31, in Kansas City, Missouri, Mr. John George Parkinson, junior, son of Mr. and Mrs. John George Parkinson, and Miss Minna Quentin, daughter of the late Otto H. Quentin and Mrs. Quentin.

**Wyly-Cox**—On January 1, in Saint Joseph, Missouri, Mr. William James Wyly, son of the late William James Wyly and Mrs. Wyly, of Kansas City, Missouri, and Miss Dorothy Cox, daughter of Mr. and Mrs. Wiley O. Dillion Cox.

#### TAMPA

**Pound-Ortmyer**—On December 5, Mr. James Aldine Pound, of Miami, Florida, son of Mr. and Mrs. W. M. Pound, of Atlanta, Georgia, and Miss Arline Ortmyer, daughter of Mr. and Mrs. A. J. Ortmyer.

**Wigley-Frazier**—On December 13, Mr. Gerald A. Wigley, son of Mr. and Mrs. J. A. Wigley, of Mulberry, Arkansas, and Miss Eloise Frazier, daughter of Mr. and Mrs. J. W. Frazier.

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